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THE AMERICAN FEDERATION OF ARTS
BARR BUILDING WASHINGTON, D. C.

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AUTHORS IN THIS ISSUE

GERTRUDE R. BENSON has again emerged triumphant from the libraries to interpret the painting of Georges de la Tour and the three Le Nain brothers, until recently obscure painters of seventeenth-century France. Many readers will remember Mrs. Benson's article *Exploding the van Gogh Myth* in the last January number.

BEAUMONT NEWHALL with the help of his camera contributes important Americana. Mr. Newhall is a librarian at the Museum of Modern Art in New York.

After spending many months in Europe, a fair share of which have been in the Germanic countries, PHILIPPA GERRY returns with some interesting ideas about German painting. Their presentation coincident with the appearance of a traveling exhibition of German painting makes them of particular importance.

INSLEE A. HOPPER was on *The Arts*. He is now on the staff of the Section of Painting and Sculpture, Treasury Department.

When she writes about "Art in Display" POLLY PETTIT speaks with the authority of experience—an experience which embraces not only practical work for a number of leading merchants, but also her position as head of the New York School of Display which is filling a long felt want.

GUY PÈNE DU BOIS is one of our leading artist critics. HOWARD DEVREE is one of the art critics of the *New York Times*. ALINE KISTLER is editor of *Prints*. J. M. PLUMER is a member of the Art Department of the University of Michigan. GRANT H. CODE edits the *Brooklyn Museum Quarterly*.

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GEORGES DE LA TOUR: THE NEW BORN

"Never histrionic or purely technical display, his candle light accentuates forms, throws a steady reddish glow on bodies and faces, and binds the groups into cohesive mystical units." Lent by Dr. J. Huizinga, Leyden, to Knoedler's Loan Exhibition of Paintings by Georges de la Tour and the Brothers le Nain.

Inserts printed in France



THE REDISCOVERY OF DE LA TOUR AND THE LE NAINS*

By GERTRUDE R. BENSON

THE history of French art is full of strange contrasts, temperaments and visions that are diametrically opposed to one another, and yet are contemporaneous products of the same or similar artistic milieus. Just as the twentieth century has produced its Braques and its Rouaults; the nineteenth, its Cézannes and its Gauguins, its Ingres and its Delacroix; the eighteenth, its Bouchers and its Chardins; the seventeenth left a curiously varied heritage—Claude Lorrain and Poussin on the one hand, Georges de la Tour and the Brothers Le Nain, on the other.

For most art students and museum-goers for whom seventeenth-century French art means landscaped allegories by Poussin or illuminated vistas by Claude, the work of Georges du Mesnil de la Tour and the three Le Nain brothers is an enigmatic by-product, off the beaten track of the so-called "French tradition." It was no accident that the last decade in paying its long overdue tribute to Cézanne rediscovered Poussin and Claude Lorrain, his artistic forefathers; it is no less significant that in the wake of the tumultuous reception recently given to van Gogh comes this first large exhibition of his spiritual progenitors, the Brothers Le Nain and Georges de la Tour. With the decline of the form-for-form's sake cult and the revival of interest in subject-matter, our own contemporary artists, concerned now more than ever before with the documentation of their social environments, will find in these seventeenth-century realists a profound, undated human ap-

peal that will bridge the gap of three centuries and leave them with the conviction that these four painters are, in varying degrees, very near our own age in spirit, and in their technical interpretation of their human material, on a direct line with the best in French art.

Except for some articles, several by Hermann Voss that appeared as early as 1915 in German periodicals, and two articles by Vitale Bloch that appeared in 1930 and 1931 in *Formes*, very little has even been written about de la Tour. We now know that he was born near Nancy in Lorraine in 1593. The influence of the Caravaggesque school and such Dutch painters as Honthorst and Terbruggen are so obvious in his work that it is more than likely that de la Tour, like those other Lorraine contemporaries of his, Callot and Claude Gellée, followed the road to Rome perhaps between 1610 and 1620. From 1621 until his death in 1652, he did not leave Lorraine for any length of time and built up a large aristocratic following which included Louis XIII who appointed him *Peintre du Roi*. With his unconcealed preference for a severely simple naturalism, this popularity would be difficult to understand if we did not know that he was the acknowledged master-technician of his time whose melodramatic use of chiaroscuro was the height of fashion. After his death, his reputation was gradually obscured and his work was almost completely ignored for three centuries, and is still comparatively unknown.

Until recently only four paintings were known definitely to be his. Perhaps eight more, all probably done in his last years, can be attributed to him. (Five of his major works, as well as three others, are on exhibition.) Obviously influenced by painting trends in the North and the South, there is still no real analogy for him either in France, or in Italy, or in the Netherlands. More profoundly than any of his Northern contemporaries did

* From November 23 to December 12 twenty-four of their most important works borrowed from French, German, Dutch, English, and American museums and collections are being shown at the Knoedler Galleries for the benefit of the Society of the Friends of the Museum of Blérancourt, Aisne, and the Lycée Français in New York. From December 21 to January 24 the exhibition will be at the Art Institute of Chicago; from February 1 to February 21 at the Detroit Institute of Arts, and from March 1 to March 21 at the City Art Museum, St. Louis. The exhibition was organized by M. Louis Carré in Paris.



ALL PHOTOS COURTESY M. KNOEDLER & COMPANY

LOUIS LE NAIN: PEASANTS BEFORE A HOUSE

One of two pictures of this subject on exhibition in which the best "impressionistic" details might be attributed to some nineteenth-century master like Corot. Lent to the exhibition by the Museum of Fine Arts, Boston

he understand the emotional secrets of a unifying light. Never histrionic or purely technical display, his candlelights accentuate forms, throw a steady, powerful reddish glow on bodies and faces, and bind the groups into cohesive mystical units. The "New-Born" from the museum at Rennes and the Louvre "Adoration" (see illustrations) are supreme examples of this, as they are also of his talent as a portraitist. Each figure is a distinct human type. Not only are the faces and hands and costumes individualized, but the expressions and gestures are further keys to the characters of his models. His Louvre "St. Jerome" is also no Renaissance studio-prop, but a portrait that can hold its own on a wall with the best portraits by Dutch or Spanish or Italian contemporaries. Even in

his "St. Jerome" light is still the key emotional and plastic element, but in this case it is the liquid light of day which plays on the lined face of the scholar.

Despite his predilection for nocturnal lighting, the "bas-relief" definition of his forms, his compositional logic and organization, this Lorrain painter is a kindred spirit of the Brothers Le Nain. Like them he has generally gone for his inspiration to the life he knew among the peasants of Lorraine. Like them he paints these figures without idealization, with an austere simplicity, and considerable human penetration. When courtiers, soldiers, courtesans, fashionable ladies and gentlemen do appear in his work, the faces have a marble-like coldness; the gestures are mannered. His color, often bold in its origi-

inality, sometimes subdued, sometimes set ablaze by his nocturnal lighting, calls up associations with Vermeer and Rembrandt, and varies in intensity and dramatic function in accordance with the subject-matter.

Human emotions, at both ends of the scale, are in a minor key and generally soft-pedalled. Even in his "Lamentation of St. Sebastian" (borrowed from the Kaiser Friedrich Museum) the agony is over; the lamentation has reached a cosmic tearless melancholy. In his "St. Peter and the Maid" a Rembrandtian light softens and stills the laughter of one dice-player. In the "Night Scene" the taut, sere body of a prisoner, naked to the waist, shows a more sombre uncompromising side of his realism. Even in his completely secular scenes as in his card-players the emotions are momentarily suspended; the gestures are refined dance gestures, elegant screens concealing rather than revealing the real characters,

which can be read more accurately in their faces.

There is considerably more known about the Brothers Le Nain. Born at Laon, three of five brothers, they lived and worked together much of their life, although there were fundamental differences in temperament and social outlook. Anthony, the eldest, born in 1588, self-taught, the least facile of the three, became the master-painter of St. Germain-de-Prés in 1629. In 1633 Mathieu, the youngest, born in 1607 (known as "Cavalier Le Nain" because of his military ambitions) became "Peintre-Ordinaire" of Paris. Louis, the most gifted of the three, fourteen years older than Mathieu, was often called "le bon," sometimes "le grand," and frequently "le Roman" perhaps because of a trip to Italy, or perhaps because of certain Italian influences apparent in his work. To my knowledge, none of the Le Nain brothers ever married.



ANTOINE LE NAIN: THE OLD FLUTE PLAYER

"Instinctively the miniaturist, he enlarged the heads and conscientiously recorded his observations . . . preferring horizontally aligned groups in a two-dimensional plane." Lent to the exhibition by the Detroit Institute of Arts

In 1648 Anthony and Louis died, two days apart, possibly in an epidemic. (Mathieu outlived them by twenty-nine years.) Two months before their death all three had entered the French Academy of Painting as foundation members. These official honors, insignificant in themselves, are cited only to indicate that in their own time their work was officially acknowledged. In the two centuries that followed they also fell completely out of fashion and it wasn't until the second half of the nineteenth century that there was again any active interest in their work, and then only after Champleury, the champion of Courbet, rediscovered them.

Some time before 1630 they left their native village of Laon for Paris. In Laon they owned extensive land holdings to which they returned from time to time. The half-rustic, half-bourgeois environment in which they were reared does not explain but only intensifies the mystery, unique in the history of art, of so much artistic talent in one family. It does explain their essentially provincial outlook, their physical knowledge and psychological understanding of peasant types and their preference for the hardy peasant models, young and old, which they used again and again in their work.

Early documents are responsible for the widely current belief that some itinerant foreign artist came to Laon early in their careers and taught them their ABC's. None of the prevalent professional influences, that of the late Breughel school, Elsheimer, or the Caravaggesque tradition as interpreted by Honthorst or Terbruggen are to be found in the work of Anthony, though he was obviously continuing in the footsteps of certain Flemish painters who had been transplanted to French soil. The work of Louis does show the imprint of the Caravaggesque movement that was passing through France into Holland. A real kinship with Dutch and Flemish genre and Velasquez and Ribera can also be detected. In his best work Louis owed nothing to any external influence but re-interpreted the life he knew in a completely original manner, with a technical freshness and verve that makes the actual paint quality an exciting

experience. Mathieu, the most eclectic, echoes many current trends.

The extent to which the brothers collaborated is still widely debated among even the best Le Nain scholars. The brothers seemed to have enjoyed adding to the confusion by sometimes signing Lenain, sometimes LeNain, without their first names. There are twelve dated pictures; approximately a dozen pictures are attributed to Anthony, some twenty-eight to Louis, and about thirty-three to Mathieu. Of these the Anthony flute player from the Detroit Institute, eight pictures by Louis (three of them excellent examples of his best work borrowed from the Louvre), and seven by Mathieu are being exhibited.

Louis is less extraordinary because of the subjects he chose than because of the way in which he painted them. "Bamboche" or "bambochades," peasant, bourgeois, or military genre, picturesquely or realistically treated in accordance with the taste of the time and the locale were seventeenth-century favorites among Dutch, Flemish, Italian, and Spanish painters. The Le Nains were nearer Vermeer and Pieter de Hooch than Breughel, Brouwer, or Tenier in their handling of these subjects. In the latter, the emphasis is on orgiastic action; in the former on a quiet moment in a light-filled room. The actors in the Le Nain pictures are too ingenuous to be stiff or artificial in their poses. They enjoy sitting quietly, watching the artists. The Le Nains understood the rugged poetry in the full lives of their models; in their leathery faces and weather-beaten hands one reads self-sufficiency and a fearless but gentle strength. Often these figures are awkwardly isolated, not functioning organically in space but only in time. They have stopped working and talking and in a Sabbath mood are respectfully watching another workman at his job. Occasionally a child comes in at a door or a dog or cat in the foreground moves and establishes some active relationship with something else, but essentially all action has been silenced; all emotion subdued and mellowed. The same models appear again and again in different rôles in the work of all three, the child-fiddler or flute player, the bearded peasants, the



LOUIS LE NAIN: THE HAYCOCK

"A seventeenth-century little master who anticipated with extraordinary success the nineteenth-century use of light and air atmospherically. . . . Each group is a complete compositional unit, functioning in space, but united with the other groups by no anecdotal bond." Lent to the exhibition by the Louvre

ragged dreaming youngster at the door (a kind of special signature for Louis), these figures become familiar friends in the work of all three.

Anthony, the initiator of the Le Nain style, had strange inexplicable strengths and weaknesses. Instinctively the miniaturist, he enlarged heads and hands and conscientiously recorded his specific observations. Strangely enough, though he was fundamentally a portraitist, he showed no special interest in single portraits but preferred horizontally aligned posed groups crowded together in a two-dimensional plane. His colors are warm, gayly juxtaposed but his forms are often mere fleshless costumes. When Anthony does use a landscape background, which is seldom, it has the character of those "atmospheric" backdrops used by commercial photographers. And yet, in his best work, his "Atelier,"

thought by some to be portraits of the members of his own family, or "The Old Flute Player" there is an undeniable originality and life, though it is difficult to put one's finger on the source.

Least the virtuoso, Louis is easily the most contributive in subtler modelling of his forms, greater variety and finesse in pigment, tone, drawing, and compositional elements, and greater human vitality. There is an inner life in his faces, a vivacity in his technique, a feeling for still-life and landscape that are unique for his time. In his *chef d'oeuvre*, "The Hay-Cock," of 1641 (illustrated) we meet one of the earliest impressionists. An unidentifiable light—a sun cooled by mist or fog more poetic than real—plays on the haycock and accentuates the shadows behind it. The three groups, posed but not mannered, are united by no anecdotal bond. Each



GEORGES DE LA TOUR: ST. JEROME IN HIS CELL

"His St. Jerome is no renaissance studio-prop but a portrait that can hold its own with the best portraits by his contemporaries. Here light is still the key emotional and plastic element, but it is the light of day which plays on the lined face of the scholar." Lent to the exhibition by the Louvre

group is a complete compositional unit functioning in space; each figure a charming conception which Corot or Millet might have been proud of.

Even closer to the best of Corot are the two versions of "Peasants before a House," one borrowed from the Boston Museum of Fine Arts and the other from the Duke of Rutland. The woman and child walking down the stone steps, those at the window, the child and dog standing in the doorway, the wild grass and ferns are painted with such verve, each stroke is so light and so sure, the blue-green shadows and the atmospheric tonalities are so fresh that if one were to show the best details anonymously the most scholarly nineteenth century student would be tempted to claim them confidently as nineteenth century high-spots. At best Louis' colors are richly modulated and nearer Chardin, Watteau, and Corot than the Flemish.

And when the dust of three centuries is removed, as in the case of that little gem of a picture "The Card Players," the colors are miraculously fresh and exciting. Here is a seventeenth century little master who anticipated with extraordinary success the nineteenth century use of light and air atmospherically. Like La Tour, also, he knew how to use color as a compositional unifier. The opalescent glow from "The Forge" is echoed in every brushstroke.

Louis is not an historian, not a special pleader for any social philosophy. His figures are physically true to type yet spiritually idealized, removed from the immediate social-economic problems of their lives. Their faces show the marks of poverty and suffering, but there is no revolt or bitterness in them. Neither is there any timidity or obsequiousness.

The most cosmopolitan of the three was



MATHIEU LE NAIN: THE DANCING LESSON

"An honest expert at the physical characterization of his sitters, he seldom probed beyond that in his portraits for psychological undertones." Collection Bérard, Paris

the youngest, Mathieu. His peasants are often costumed aristocrats and his bacchanalian processions often masquerading peasants simulating grandeur or antiquity. He worked on large canvases competently but coldly, sometimes catching a significant gesture, an agreeable color harmony, a familiar Le Nain type. Compare Anthony's old flute player, Louis' little card players, and Mathieu's "Dancing Lesson" and the mannered elegance of Mathieu's little ladies is even more striking by contrast. Mathieu was at his best in his famous "Guardsmen" or in his "Reunion of Amateurs" when he was painting the gay court or military life he knew, in groups or single portraits. An honest expert at the physical characterizations of his sitters,

he seldom probed beyond that in his portraits for psychological undertones. After the death of his brothers he became more and more the painter of *gens de qualité* and a more and more eclectic story-teller.

The brothers Le Nain are uniquely universal in their appeal, almost alone in a dignified realism which does not glorify their peasant models nor vulgarize them. Thoroughly competent and sincere workmen, they respected these qualities in other workmen. Neither romanticists nor anecdotalists, there is in their best work a compound of idealism and realism that may at times recall Vermeer or the little Dutch or Flemish masters, but that are essentially in the direct line of Charadin, Corot, and Cézanne.



GEORGES DE LA TOUR: ADORATION OF THE SHEPHERDS

"More profoundly than any of his northern contemporaries did he understand the emotional secrets of a unifying light. . . . Not only are the faces and hands individualized but the expressions and gestures are further keys to the characters of his models."

Lent to the exhibition by the Louvre

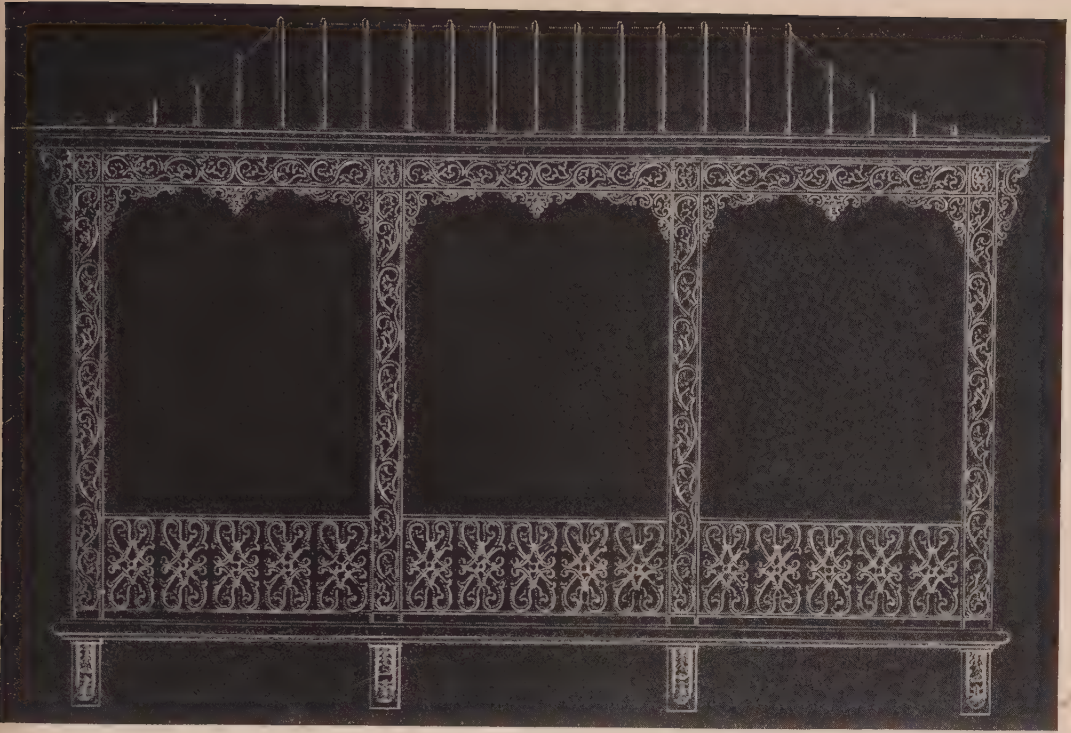


Plate from the 1865 Catalog of the Architectural Iron Works of the City of New York. Reproduced in Reverse.
Photostat courtesy the New York Public Library

CAST IRON ELEGANCE

By BEAUMONT NEWHALL

With Photographs by the Author

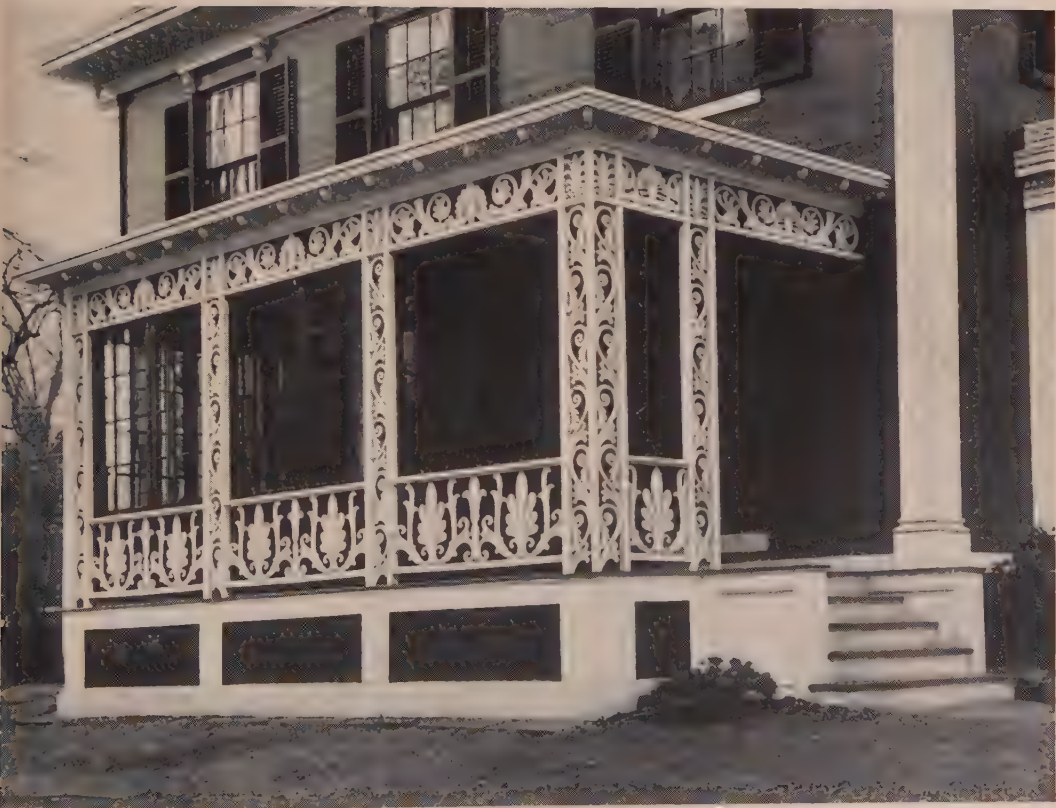
VERANDAHS are portions of a country house which cannot be dispensed with, nor are they to be overlooked in preparing plans for City and Suburban residences. In one of these delightful shelters, there is a sense of enjoyment to be found that can be had nowhere else. In a Country-Seat especially are they most needed. Through them comes the view of pleasant twilights, and the breezes blow sweetly among the climbing plants that cover them. Walls are hot, and fresh air is what is wanted under all circumstances. The Iron Verandah offers advantages which no other material can possibly furnish. Its graceful and open fabric lends ornament to the dwelling, and is at once substantial and elegant."

Thus the 1857 catalog of the New York Wire Railing Company pleasantly sets forth the virtues of the iron porch. Many of these still enliven with shadowy arabesques the dull facades of long city blocks; many, alas, now lie piled up rusty and broken in the junk-yards. That these iron fantasies are really prefabricated architecture, however, is a virtue ignored by the advertiser. From the manufacturer's stock, standard units were chosen and assembled by the builders to suit their fancy and the requirements of the site. Three of the illustrated porches contain identical uprights and spandrels, yet how individual their effects! In the variety of these porches have we not a brilliant refutation to the objection that machine art brings deadly monotony in its train?



CAST IRON PORCH DEMOLISHED IN 1936
The building was located at 103-105 East Eleventh Street, New York City

Right: CAST IRON GRILLE on a window at 60 East Ninth Street, New York City. *Below:* CAST IRON PORCH on a house at New London, Connecticut. Painted white to match the wooden trim, it stands out with the crispness of lace

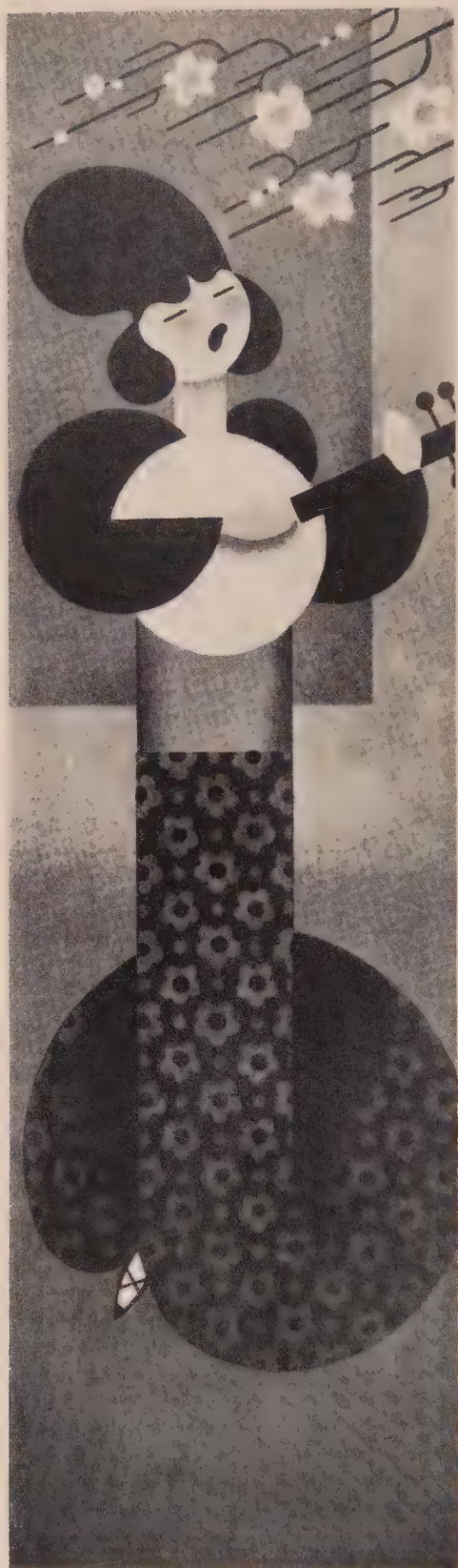




Above: CAST IRON PORCH adorning the houses at 3-4 Gramercy Park, New York City. *Below:* Still more ornately elegant is the series of CAST IRON BALCONIES at 118 West Eleventh Street, New York City



CAST IRON BALCONY AND RAILINGS
At 142 East Thirtieth Street, New York City



STENCIL PRINTS

AN ANCIENT PROCESS
RESURRECTED

ALTHOUGH it is difficult to get the true feel of stencil prints from these one-color reproductions, the variety of texture and color to be achieved by a little-known medium is suggested. The prints themselves would tell more of the success attained by their makers in bringing an ancient process into lively use again.

At this time there seems to be no one man who knows as much about the process of stenciling as Geoffrey Archbold. For a number of years he has experimented and combed libraries for information on the subject. He started out making prints by this method; some of the difficulties he met at first impelled him to consult the literature on the subject. He was spurred on by its paucity to a thorough search. Mr. Archbold has summed up his findings in a copyrighted essay, "The Ubiquitous Stencil," from which we are taking a few excerpts.

"A stencil is a sheet of any thin, tough material (paper, metal, rubber, wood) from which portions have been cut to form a design—pictorial, abstract, or otherwise; pigment (oil, lacquer, water color, or powder) is applied through these orifices onto the surface to be painted, by spraying, brushing, pouncing, dusting, or rubbing; or a liquid binder may be applied and a dry color or bronze powder added to the binder after the stencil plate has been removed. Designs need not be confined to a single plate; any number of plates and colors may be used, the same as any number of blocks or plates may be used in making other types of color prints. Theoretically, any pictorial composition may be produced or reproduced with stencils. Practically, the possibilities are narrowed to include simpler compositions with a minimum of fine lines, small details, and subtle gradations. This is a broad, but by no means over-enthusiastic, definition of the stencil.

GEOFFREY ARCHBOLD: GEISHA

"Stencils are, and have been, used to produce (or reproduce) paintings, prints, posters, book illustrations, playing cards, wall papers; to color or decorate walls, furniture, textiles, metal, leather, ceramics, toys, book-bindings, coats of arms, genealogical charts, vitreous enameling on metal, sand-blasting on glass, etc. Their purely industrial uses are equally numerous. It is impossible, within this limited space, to cover any specialized application with any degree of thoroughness; a few treatises dealing with cards, textiles, etc., give intelligent descriptions of the use of stencils in relation to these objects.

"The theory of the stencil appears to have been known to the ancients, the Egyptians and Etruscans, and to have been put to occasional simple use during the Middle Ages, but the modern history of stencils does not begin until the time of the Renaissance.

"M. d'Allemagne* quite emphatically states his convictions that the use of the stencil antedated the introduction of block printing in Europe, and produces plausible evidence to support his contention. It seems certain, from M. d'Allemagne's evidence, that stencils were used in Europe for coloring playing cards in the latter part of the fourteenth or early part of the fifteenth century.

"Playing cards (the earlier cards were much more elaborate pictorially than the present standardized deck) continued to be colored with stencils until about 1830, when lithography and improved color block printing superseded the stencil. This does not imply that all cards or prints made prior to that date were stenciled; multiple block printing was practised in Germany by Lucas Cranach and others, circa 1500, and in Venice and

* *Les Cartes à Jouer* (2 vols.). By Henry-René d'Allemagne. Paris, 1906. Hachette.



RICHARD HALLS: WOMAN'S HEAD (STENCIL PRINT)

Italy by Ugo da Carpo shortly after. Wall papers were printed both with blocks and with stencils, when first introduced in Europe.

"Stencils were probably introduced in America prior to the Revolutionary period. It is certain, if only because of the use of 'Liberty' motifs, that they were in use at, and immediately after, that time. Stenciled furniture appears sporadically throughout the nineteenth century, and even today, although such modern stencils are usually of inferior artistic quality, mostly applied with the air-brush to cheaper, machine-made articles. With the perfection of lithography, cheaper furniture, as well as enameled metal and china-ware, has been decorated largely with the decalcomania transfer. These were imported from Germany during the latter part of the nineteenth century; their manufacture in this country began with the present century. A

sort of minor stencil mystery has been woven around the interesting effects obtained by earlier furniture decorators. I have no means of performing long-distance diagnoses, but I can confidently postulate that any of these effects can be duplicated today.

"One of the prints illustrated, 'Geisha,' is printed on white paper in eleven colors with a series of nine shellacked, cut paper stencils. The pigment is opaque water color, applied with stiff, round bristle brushes; accurate registration between stencils was obtained by a frame consisting of a wooden platen containing three pegs against which the paper and stencils were keyed in printing. Gradation of color was obtained by stippling a darker color along the edges of the same stencils used in applying the underlying lighter colors. Division of colors among two or more stencils was resorted to, for example, in cutting the background which surrounds

DOROTHY RUTKA KENNON: THE UNDERSTOP THRUST (STENCIL PRINT)





Above: RICHARD HALLS: HIPPO (STENCIL PRINT)

Below: GEOFFREY ARCHBOLD: THE DRUMMER (STENCIL PRINT)

the white buds and blossoms. It is possible to produce as many as a hundred prints of this type before the stencils show signs of wear. A few contemporary American artists are producing work of this type, but as yet very little of it has been widely exhibited."

So much for the background of the subject. One can now turn to the contemporary prints themselves with increased comprehension of the possibilities and limitations of the process. That stencil prints present an adaptable new medium for American artists is made fully clear, although the technique seems to be best suited to work of a decorative nature. An exhibition of thirty-four prints of five artists, sponsored by the Brooklyn Museum, is being circulated widely by The American Federation of Arts.





ALBRECHT ALTDORFER: LANDSCAPE

Lent by the Böhler Gallery, Berlin, to the Schurz Foundation's German Exhibition

GERMAN PAINTING

By PHILIPPA GERRY

IT WAS in a comparatively recent period that the popular critic of painting began pointing out to us that art is international, that it is a language unlimited by geographical boundaries, uninhibited by national prejudices and barriers. This universality was emphasized with greatest enthusiasm at a time when internationalism was an obvious good, when the doctrine of man's social destiny was one of progress from individual to family, to tribe, to nation, until it embraced the whole of society. It was also current when the impulse toward more rapid communication was at its greatest point of extension, when news travelled most freely and was most accurate, when the addition of movies and radio to previously existing facilities promised that the time of prejudice and imperfect knowledge would soon be over, that through information would come understanding. It was natural that the contribution which the arts had to make to this expanding process should have been perceived at this time, and it was also natural that it should have been necessary to point it out, that it was not immediately obvious, for the reason that whereas the importance of international communication was recognized, the arts as a means of communication were not. Pictures were very far removed from the life of the average person, but the urge to know more about his fellows was very close to him. The enthusiastic discoverers of the internationalism of art were therefore children of their period in that they did not doubt that universal communication was important, and in that they realized that an interest in the arts could be stimulated by utilizing their communicative possibilities as an inducement.

In America it is perhaps difficult to realize how completely this picture has changed, because America does not know—perhaps does not yet know—the extreme national pressure which exists elsewhere. It would seem to be impossible to arrest anything so natural, so inevitable, and so modern as the further per-

fecting of communication facilities, the lessening of distances, the growth of information. But Europe is proving that it can be done, that as an invention can, in one case, be used to serve national purpose, so it can, in another case, be hamstrung to serve that purpose. There is no European nation, not excepting the democracies, which does not control its press, its news agencies, its cinema, and its radio, with a view to censorship on the one hand and propaganda on the other, to an infinitely greater extent than does America; and in Russia and the Fascist countries this process has gone so far that their various peoples receive only carefully compounded doses of government medicine. The resulting popular ignorance and official misrepresentation in any one of these nations of events within and without their frontiers has to be experienced to become credible.

With the building of walls against modern means of communication, it is quite conceivable that certain parts of Europe will revert to the condition which existed before these means came into being, when an authoritative knowledge of other peoples was possible only to the traveller, the linguist, the student—the rare individual with facilities at his command which set him apart from the majority. To this person the arts spoke, as they may speak again, an international language, satisfied the curiosity which had been sharpened by isolation, which had pushed him to an effort at comprehension beyond the capacity and outside the interest of the majority. Thus the arts may assume, or resume, a more important function in the realization of what has become a less important aim.

Although Americans are in a more fortunate position than most peoples, in that they insist upon a government which insures the free expression of opinion and the free publication of fact, none the less we cannot but be affected by the repressive and propagandistic tactics of other nations. Furthermore, there is a definite response, even in America,



MASTER OF THE STRACHE ALTAR: CHRIST BEFORE PILATE
Lent by the Gemälde-Galleries, Berlin, to the Schurz Foundation's German Exhibition

to the almost universal tendency toward nationalism, toward isolation, which here is taking the form of a voluntary rather than a forced preoccupation with our own affairs.

Exhibitions in America of the arts of other countries have therefore today both a diminished and an accentuated significance, diminished because of this tendency away from a world society, and accentuated because the arts do not make good propaganda—in other words, cannot be easily falsified—and are consequently reliable as source material for those whose curiosity about the rest of the world persists. Such exhibitions, however, are to be accepted as partial comments only, because although a nation's spirit is written down in its arts, any selected part of its

aesthetic production must, with inevitable emphasis and omission, present an incomplete or a distorted picture.

THIS is not an article on an exhibition, but it is published at a time when it is possible to refer to examples of German art which can be seen in this country, in the exhibition sponsored by the Carl Schurz Memorial Foundation and now installed at the Cleveland Museum. To Helen Appleton Read, who selected it, should go the gratitude for those Germans who wish their country to put its best foot forward, for Mrs. Read's taste has supplied precisely those qualities most notably lacking in German art itself: critical judgment, a standard of excel-



ALFRED RETHEL:
PORTRAIT OF THE
ARTIST'S MOTHER

Lent by the National-
galerie, Berlin, to the
Schurz Foundation's
German Exhibition

lence, an ability to distinguish a work of authentic quality from a vaguely noble intention. With the exception of the primitives and Renaissance paintings, which do not do justice to their schools simply because Germany will not allow her greatest possessions to leave the country, this exhibition is better than German art. To prove this for oneself it is necessary to visit the galleries from which these pictures have been taken, to see not only the exquisite little Kersting "Embroidering," but the canvases which surround it at Kiel; to walk through the rooms in the Nationalgalerie in Berlin where Mrs. Read unearthed Alfred Rethel's magnificent portrait of his mother; and to contrast the unfinished Leibl with that painter's too-numerous final efforts. It would, of course, be possible to question certain choices, for instance, whether Caspar David Friedrich is as well shown as he would have been with two or three of the tiny, almost abstract landscapes, where the energy seems to have gone into design instead of mood, and with a little less German soul we have more convincing visualizations—but that is one case among many.

There is an inconsistency apparent in this exhibition, an inconsistency between the words which introduce it and the pictures which compose it. A most un-Germanic emphasis upon taste has governed its selection, but the catalogue introduction is purely German in theory. Mrs. Read tells us that "The breakdown of any absolute standard of esthetics, as exemplified in the Roman Academy, the French formulas of the eighteenth century, and Lessing's teachings, at the hands of the revolutionaries—Daumier, Courbet, and Manet—and the growing force of Expressionism, contributed to bring about a point of view that could accept a double standard of esthetics. The acceptance of such a standard is essential if German art is to be understood and appreciated. German art is almost never 'art for art's sake,' but rather art for the sake of a philosophy of life; an attitude which the Latin concept of art rejects." Now there is surely a vast difference between a standard and a formula, and it is to be questioned whether any standard was ever broken down because a formula was discarded. Wor-

ringer, in *Form in Gothic*, argues that it is impossible to judge Gothic art according to the canons of Greek aesthetics, that if one insists that art cannot exist without idealized naturalism, without plastic monumentality, one must necessarily ignore the whole dynamic, twisting, evocative form sense of the North. This is perfectly true, but in no way affects the fact that there are such things as good Gothic and bad Gothic, that the same purpose, the same philosophy of life, may animate the whole but does not justify our claiming its equal aesthetic importance. If by a double standard of aesthetics, Mrs. Read means that there is more than one way of reacting aesthetically to the world, then the word "double" is a sad limitation, for there are innumerable such ways. But each way, each purpose, each philosophy, can succeed or fail aesthetically within its own terms, and that recognition of success or failure involves a standard of aesthetics which is and always will be single.

WE SPEAK of the spirit of a people, as we speak of the character of a man, as though it were a single thing, an undivided, consistent tendency, which can be labelled and differentiated from others. This is a dangerous assumption, for any nation's soul, as any man's soul, is a thing of scope rather than singleness, and it is necessary to accept the whole extent. There are, within every nation, conflicting tendencies, apparently irreconcilable or antagonistic, which fight, balance, and pull upon each other, producing the tension and interplay needed for continuing life. Just as a man examines his beliefs with greater seriousness if he must defend them, it is required for the full development of any talent or point of view that it experience the maturing effect of contrast, and in the spiritual life of a people there must be various tendencies before any one of them may be perfected. To understand a people is not to recognize its major tendency and generalize from that, but to know its whole capacity for variation, its measure, and the nature of that creative tension which produces the rhythm of movement between its extremes.

WILHELM LEIBL:
PORTRAIT OF THE
COUNTESS ROSINE
TREUBERG (1878)

Lent by the Kunsthalle,
Hamburg, to the Schurz
Foundation's German
Exhibition



It is an added complication that although the arts are the inevitable expression of the life-feeling and capacity of a people, fluctuations in this national spirit are not translated simultaneously and with equal force into painting, literature, music, because each of the arts is dependent not only upon the present world around it, but upon its own past tradition. A young German painter may feel himself, as a German, responsive to the currents of his time, in which certain aspects of his nation's soul are dominant; but he is also a painter, and as such he is formed, inspired, and limited by what he sees and studies, by what men have done before him in his craft. His brother, who is a musician, may respond to the same contemporary influences, but he inherits an entirely different legacy, an art

which reflects, perhaps, an entirely different tendency in the national character.

Traditions, then, can do curious things. They can cause in one art a release and a confident expression of the highest national capacity while at the same time another art stumbles along in complete mediocrity, twanging upon minor chords, having never known the spontaneous and irrational contagion, the extraordinary fertilization caused by the appearance of one genius. Naturally the artist makes articulate qualities which preëxist in his people; he does not spring out of nothingness. But it is also within his power not only to create from what is in him, but to form what comes after him, to deepen and strengthen those characteristics in a nation which he has personified. We think of Ger-

many as having been more naturally gifted in music than in painting, but it is quite beyond our power to determine how true this would have been had but one man, Johann Sebastian Bach, been a painter instead of a musician. The genius does two things; of one we can be sure, another seems very likely: in the first place he sets a standard, provides a goal and a measure for excellence; in the second he probably draws, through the magnetism of what he has done, the rarest creative talents of succeeding generations into his own field.

In the Middle Ages there was no thought of genius. Our modern conception of genius, the great individual gift, was not born until the high Renaissance and was first expressed by Albrecht Dürer. Gothic art, and the arts which went before the Gothic, were communal expressions, in which a man was the servant

of his work, the inheritor of a shared tradition, not the creator of novelty. In the steady stream of the Gothic and the early Renaissance prior to Dürer, before the dominance of personalities began to create heights and depths and to split the national spirit into points of view, we are more likely to perceive the whole German character than we would in any one art at a later time.

These early periods cannot be adequately studied in the Carl Schurz exhibition, which begins only with the fifteenth century and which in its fifteenth-century selections leans heavily upon those schools of German painting which come directly from the Flemish, which are merely a softening and individualizing of Flemish models, and in which a formal unity is evident that is not native but borrowed. Such paintings are among the most charming works of their period pro-



OTTO PANKOK: POOL (CHARCOAL DRAWING)

Included in the brief Summer Exhibition of Modern Art at the Hamburg Kunstverein

F. G. KERSTING:
EMBROIDERING

Lent by the Schleswig-
Holsteinische Kunstverein
to the Schurz Foundation's
German Exhibition



duced in Germany but they are not the most German. There is in them little of the characteristic German individualism, so evident even in an unindividualistic era. This is an individualism of types, of exaggeration, a love of the dispersed rather than a seeking for unity. There is none of the joy in rhythmically repeated forms that one finds in the Italian *trecento*, where all the personages in a scene have a family resemblance to each other, where no arbitrary or insistent accent breaks the felt monumentality of the whole. These German pictures fall apart; they are a grouping in a loose formal association of figures so different, and each so intense in his difference, that it requires an effort of adjustment to look from one to another. This is usually called realism, but it is not, for the figures are not coolly observed human varia-

tions, but intensified ones. They are exaggerated, emphasized beyond actuality, and it is an emotional, an unrealistic emphasis. Italy could never torture the thieves to destroy the focus of a Crucifixion, but in Germany there is the disturbing realization that the thieves are human, that their agony must be depicted to the fullest possible extent. The result is that the drama of a supreme tragedy is lost in a chaos of conflicting and competing emotions. Occasionally in German art an individual intensity, a single human mood, pervades the whole to such an extent that its emotional power forces a unity, drowns everything else—as it will later and most completely in Grünewald—but if a purely formal unity exists it is fortuitous.

Germany has a fondness for the *tour de force*, the right of statement of the individual,



JOSEF ALBERT
BENKERT:
FARMYARD AT
WUSTROW

Included in the Brief
Summer Exhibition of
Modern Art at the
Hamburg Kunstverein

a sort of exhibitionism which can be successful but is sometimes enough to make the flesh creep. There is no all-controlling law of taste. It is not surprising that the theory of genius was developed in Germany, for here genius is needed. Without it there is no guide. Only the heightened power of an individually great talent can, out of its own need, force a unity which is denied by the impulse of the nation. Thus Dürer is a magnificent draftsman, the draftsman of a rich and intricate Northern world, but the average Nordic lacks this cohesion. He is not pursuing a universal ideal, but an individual one, and an individual ideal frees its possessor of exterior shackles at the same time that it requires of him a strength far beyond the ordinary—the strength necessary to make and live by one's own laws.

It is perhaps the failure of this strength—the fact that such a test is too much for ordinary humanity—that causes the waves of absolutism which sweep over Germany, the most incredible of which she is experiencing now. The German whose very need to think pushes him to extremes of isolation can find that isolation intolerable, and in his exhaustion can give up thinking altogether, grasping at

the relief offered by a blind and emotional authority.

Germany has had few painters great enough to bear the freedom of individualism. She has acres of paintings by men who, drawing very little support from their own tradition, have turned gropingly to another, producing Germanized versions of French pictures, in which the externals of French form conflict unhappily with the German's instinctive repudiation of the French spirit. There is something indescribably depressing in the efforts of German painters to reproduce the sensuous loveliness of Renoir, the inevitable distinction of Degas. But there are better German pictures by men who, although they were limited by their native tradition, none the less worked more harmoniously for being within it. Even here, the limitation, the lack of greatness, is indicated by the fact that almost all these artists are better in small scale, that it is in the drawings, the sketches, the water colors, that the quality is sustained, a quality frequently lost when the painter attempts a work too big for his capacity. What happens to the immediacy, the fugitive exquisiteness of Altdorfer's vision when he enlarges it on canvas? Altdorfer is interesting in that he

is one of the first men who wanted to paint a pure landscape (although not, as the Catalogue states, the first, for Dürer did landscapes twenty-five years before Altdorfer, and the two little panels in the Academy at Siena, there attributed to Ambrogio Lorenzetti and possibly by Duccio, are earlier by two full centuries), but neither the historical importance of Altdorfer's landscape—its importance as an event in art history—nor its importance as an expression of essentially German feeling have any bearing upon its aesthetic importance. The same failure to achieve high aesthetic realization marks the course of German painting down through the nineteenth century.

IT IS impossible to explain rationally the reasons underlying the birth of a new impulse. Germany was for four centuries open to influences from other countries, and these influences exhausted themselves upon German soil, proving to be neither seeds of fer-

tility nor unassimilable factors capable of provoking a strong reaction. That the beginnings of twentieth-century German painting were influenced by France is obvious, but the school is profoundly German, more deeply German than those which preceded it, in that it sounds depths of feeling which in Germany have not gone into painting since the Renaissance. It is painting which could not have been done anywhere else, and in which Germany's way of reaction is recorded with intensity. It is, however, not merely very German painting, but, at its best, very good painting. Just as the fifteenth-century altarpieces carried their assertion of humanity, of physical disharmonies, of individual emotions, so far as to weaken their aesthetic quality and disorganize their religious purpose, these modern paintings overflow the intellectual formulas of French impressionism, abstraction, Negro plastic, with a violence of subjective feeling. But their extreme subjectivity is not here a cause of conflict because their only purpose is a personal statement.



KARL SCHMIDT-ROTLUFF: BROOK UNDER SNOW

Included in the Brief Summer Exhibition of Modern Art at the Hamburg Kunstverein



JOSEF PIEPER: IN THE STUDIO

Included in the Brief Summer Exhibition of Modern Art at the Hamburg Kunstverein

This statement is at times fiercely ugly, at times extraordinarily beautiful. The Germans have always had a passion for ugliness, as one aspect of experience, as an extreme. Also this painting shows, as German art has always shown, the essential national intolerance for beauty of figure, for plastic beauty. One never senses the love of human contours, the warmth and tenderness, the physical confidence and knowledge of the Latins. To the German, beauty is another thing; it is as though he considered the world of humanity unworthy of the more eternal and yet more transient, less realizable, beauty that attracts him. The great design of humanity which led the Italian to generalize, conventionalize, idealize, is to him too constricting; his wish is not to subordinate nature to the controlling hand of man, but to drown his own humanity in the gigantic world of nature. Modern German

painting is at once a protest—and often a very brutal protest—against this dominant humanity, a reassertion of fundamental lack of aesthetic interest in humanity, and an ecstatic immersion in a surrounding nature wide and varied enough for the solitary soul to inhabit. Its means is pure color. It has been a long time since such a color language was developed anywhere, a language of richness, subtlety, and brilliance, used by men who react to the world as painters, not yearners after the unpaintable.

It is not formless painting; it is frequently magnificent in design. In Carl Marc's exquisite animal forms, in Heckel's flowers, in Schmidt-Rottluff's almost abstract landscapes, in Nolde and Rohlf's, there is no ignorance of form, but it is a painter's, not a draftsman's form—form that is competently conceived and carried out in terms of color.

The modern illustrations reproduced here are from the first and only real exhibition of German contemporary painting and sculpture that has been shown in Germany since Hitler. It was opened in Hamburg on the twenty-first of July, 1936, with the permission of the German Government, in the galleries of the Hamburg Kunstverein, an organization with a hundred and twenty years of intelligent patronage to its credit; and was padlocked some days later, after investigation by Berlin officials, on the grounds that it constituted an act of provocation against the state. It is most unlikely that there will be another such exhibition while the present régime lasts.

The future of German painting, therefore, depends upon things which we do not know, namely, what effect suppression and persecution have upon a movement which is strong and deeply rooted, whether they tend to weaken and destroy or whether they strengthen, confirm the seriousness of the individual artist, unite him more strongly than before to the minority who feel as he does. It is possible that Germany will some day recognize her greatness not in her ability to train the individual to the obedient acceptance of dogma, but in her ability to produce individuals who are strong enough to think alone.



EMIL NOLDE: WINDMILL

Included in the Brief Summer Exhibition of Modern Art at the Hamburg Kunstverein



PHOTO BY HORYDCZAC

LORADO TAFT (1860-1936): DETAIL OF THE COLUMBUS FOUNTAIN

The Columbus Fountain by the late Lorado Taft, situated in the Plaza of the Washington Union Station where thousands of Americans have seen and admired it, is one of the best suited of Taft's important works to serve as a reminder of what he stood for. An artist's work is his memorial

MAURICE STERNE: STILL LIFE, FLOWERS

Reproduced with the Artist's Permission and through the Courtesy of the Milch Galleries



INSTINCT, ENVIRONMENT, TRADITION

—MAURICE STERNE

By INSLEE A. HOPPER

MAURICE STERNE, faced with the collected work of the first thirty years of his prolific activity at the showing of his paintings, drawings, and sculpture held in 1933 at the Museum of Modern Art, was moved to preface this exhibition with a neat philosophical key. "When the works for the present exhibition had been assembled I realized that the three essentials which have guided me and which I endeavored to fuse in one are instinct, environment and tradition."

From many another this would be painters' talk but Sterne is thoughtful as a person and his work is invariably conscious in intent and effect. His self-analysis concentrates an idea that doubtless has germinated in part in the thoughts of many who are broadly familiar with his achievement.

Seeking out these three factors in the composite of Sterne's production in many media has possibilities of interest. Most obviously one thinks of the inseparable contribution of the Orient, Italy, and the American Southwest in locales. Sterne connotes Bali or Anticoli just as Gauguin, Tahiti or Pont Aven. We have the satisfying evidence in a preponderance of Sterne's work of the engrossing fascination which the Orient and Italy held for him. Both seemed to have supplied a material life in which he found the infinite variety of stimulation which in a sense was a pursuit of the exotic, for the only commonplace element that recurs in Sterne's art is the human figure. Sterne may paint eggs lying hard and severely individual in a bowl or he may paint the soft sharp counterpoint of a Balinese choral dance but the eggs are distinctly more philosophical than commonplace and the economic status of the Balinese ladies is something one does not think about. The worlds which Sterne found good to paint he saw clearly through a painter's eye and the ideas implicit in his work are at most philosophic and never sociological or economic.

Possibly this is so because Sterne has never been at a loss for material on which to concentrate his talents. His instinct—his impulse to be an artist was already clearly formed when he came to New York from Russia at the age of twelve. What contribution this early environment made is not evident in his painting except in possible indefinable shades of personality.

Thirteen years later with an academic technical equipment achieved, Sterne was an instructor at the National Academy and then on his way to Europe to work and study in the Museums of France, Germany, and Italy. In his early work Sterne was compared to and in fact confused with Whistler but in these years Sterne explored with particular enthusiasm Mantegna, Pollaiuolo, and Piero della Francesca. His travels took him to Egypt and to Greece where he was particularly engrossed in antique sculpture. In Paris Sterne was in on the new century art movements but not of them. He remained an eclectic with a sensitive if not easily impressionable mind. By the time Davies and others were bringing Cézanne back with them to America, Sterne had carried to India his clear appreciation of those canvasses which were just beginning to filter into the art consciousness of Paris. In effect the lesson of these Cézannes rested less lightly on Sterne's painting than all the rest of his newly acquired burden of tradition.

In India, Burma, Java, and Bali Sterne spent the two formative years during which he really evolved his personal style. Sterne brought back from the East an infinity of visual experience, much of it recorded with accomplished facility and with experimental variety in techniques and media. He also returned a more complete artist.

There is a strain of mysticism running through Sterne's painting which is first evident in his Eastern subjects. It matures at times and particularly in his more recent work

into a philosophy but often thins out into a vaguely spiritual quality. Evidently in the religions and *mores* of the East Sterne found inspiration that stirred him out of the objectivity of his former approach. Not only technically was Sterne formed in these years; a sympathy in his way of seeing the world that has remained permanent now appears in his painting for the first time. One can see all of this in such a great canvas as "The Dance of the Elements—Bali" where a synthesis in the relations of the intricately formal composition, the mysteriously rich color and the wild sense of the ritual makes an achievement that Sterne has not often approached since.

This sense of mystery appears again in some of Sterne's mildest Italian paintings, conveyed successfully in pictures such as the formidable "Sacrifice," and is never wholly absent from his portraits. Like many of his posed figure pieces, the portraits are too formulated, but when the usual downcast or pensive eyes which Sterne gives his sitters catch this mystical fire and the technical accomplishment reflects it one forgets the formula and realizes Sterne has painted a various personality.

Sterne's mastery of drawing developed in those years and to me the most unfailing source of pleasure in his work is in coming

COURTESY TREASURY DEPARTMENT ART PROJECTS



MAURICE STERNE:
INTUITION

Design for a mural destined for the Justice Department Building, Washington. The sketch photographed for reproduction has been considerably enlarged photostatically, hence the weight of the lines



PHOTO COURTESY MUSEUM OF MODERN ART

MAURICE STERNE: DANCE OF THE ELEMENTS—BALI

In a private collection

upon one of his frequent drawings. They directly attract the interest which is not quickly withdrawn. The most characteristic achievement of Sterne's art is his line. His use of line has been called Oriental. Rather his sense of line, for a painter in the western tradition, is Oriental; but it is more than that. It is as personally his own as Sesshu's was his. Before he went to the East, Sterne used line much as Cézanne used it; even before that, his drawings show a painstaking scrupulousness worthy of the best Germanic draftsmanship though otherwise they were simply excellent academic performances. There evolved from the countless drawings and technical studies in the East a line that in a sense was Cézanne's line become sensitive and dynamic. Sterne's various line cannot only

define form but becomes in itself form and achieves an interest as an abstract unity in a drawing, quite aside from its connotation. Sterne however was evidently not yet satisfied with himself as a draftsman for he spent four years after this in Anticoli steadily drawing with a perfectionist purpose.

During this time Sterne produced a series of life-size studies of the neighboring Italian peasants engaged in the progressive phases of Bread-making. This rite from the growing of the wheat to the baking Sterne intended to celebrate in a great mural. The drawings are now in Berlin but one hopes that Sterne will still paint the mural so sympathetic to his talent.

Sterne, in his experiments in sculpture, has tried to translate his line into plastic form.

MAURICE STERNE:
THE PLUM GIRL



COURTESY MILCH GALLERIES

His sculptures for the most part are interesting as curiosities related to the rest of his work. The incidental sculptures are strangely recognizable as Sterne from similarity in silhouette or from relations of planes and forms to his painting. But the sculptural sense of form is dim. His memorial to the pilgrims in Worcester, Massachusetts, is Sterne's most widely known work but it should lead no one to say "This sculptor is also a painter." It constitutes, with the "Bomb Thrower," his most successful sculpture and is on the whole a laudable monument. The two commanding figures which top the base with great dignity are fine formal conceptions. The figure of the woman is

reminiscent of Sterne's weeks of study of the Charioteer of Delphi. Those prolonged studies of archaic Greek sculptures in Athens, when Sterne first seriously worked in the medium, bear interesting fruit here. The formal structure of the figures, particularly that of the man, is built up from much the same point of view as, for instance, the Tenean Apollo, although with infinitely more sophistication. The result is a mode of sculpture that seems intellectually and glyptically suitable to the archaic New England subject.

Sterne is now at work on a series of mural paintings for the Library of the Department of Justice Building in Washington, D. C., which promise a realization of the monu-

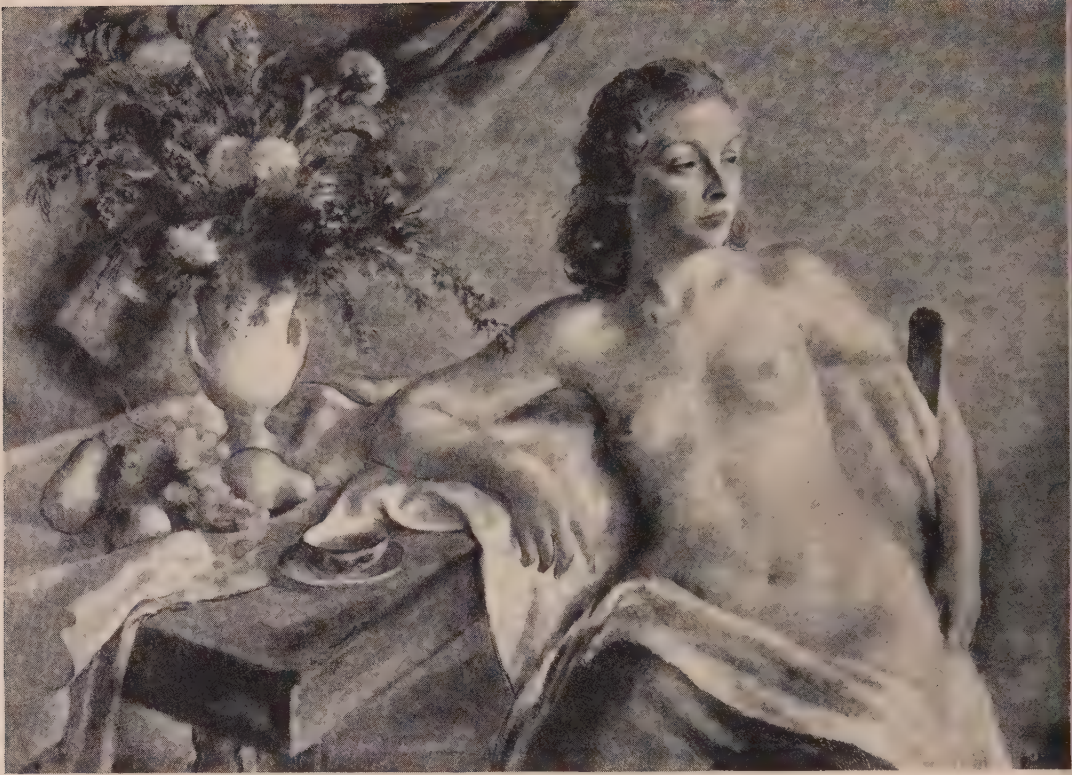
mental in his painting similar to the place of the Worcester monument among his sculptures. Sterne has chosen as the general subject for the series "The Search for Truth" which gives full scope to Sterne's interest in abstract thought. He has spent a year in working out the iconography of the series with his key ideas predisposed. The task of suiting symbols to the sense has been immense. It remained to compose them into a mural unity and to judge from the many drawings

which have preceded the mural studies his achievement is profound. The most completely realized designs so far are the ones that admit a simple interpretation such as "Brute Force" but the suggestions of the solutions which Sterne has found for more complicated ideas such as "Red Tape" have impressive possibilities. It is interesting to note that prominent in the series there will be panels devoted to Instinct, Tradition, and Environment.

MAURICE STERNE: IN A BURMESE TEMPLE (DRAWING)

In the Collection of Edward Bruce





ROBERT PHILIPP: OLYMPIA

Awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an Honorarium of Five Hundred Dollars at the Art Institute of Chicago's Forty-seventh Annual American Painting and Sculpture Exhibition

TWO VERSIONS OF AMERICAN ART CHICAGO AND MANHATTAN

By F. A. WHITING, JR.

WHEN Mr. C. J. Bulliet characterized the present annual American exhibition at the Art Institute of Chicago as the "show of a thousand yawns" he probably unwittingly increased the attendance figures. People like to check up their own reactions. As one of the curious I found a good deal of justification for the Bulliet quip. However, for the sake of accuracy, I should rather call it the show of a thousand sighs; because that leaves room for an occasional sigh of contentment.

On the whole it is a listless exhibition; the sighs of contentment escape as one of the exceptional pictures is seen rising out of the general haze. For the predominant weariness there are a number of reasons, chief among

them being the absence, because of the rental issue, of several artists whose presence is vital to the success of any American show. And then, perhaps, the wind-storm that arose over the prize award last year to Doris Lee's "Thanksgiving" may have made it seem administratively expedient to walk softly this year. Conceivably the jurors themselves were lulled by this careful atmosphere.

The committee of the trustees who give prizes was also naturally susceptible to the general lethargy. By giving the largest of the Mr. and Mrs. Frank G. Logan awards to the tenderly romantic, but not very significant "Olympia" by Robert Philipp they set the tune for the show. Still, it is not to my mind the least important picture there; it

risers sufficiently above the average to merit polite applause.

Three other prize pictures—Francis Chapin's "Railroad Landscape," Jon Corbino's "Earthquake," and William J. Glackens' "Soda Fountain"—reestablish a reviewer's humor. Mr. Glackens' picture, seen at the last Corcoran Biennial, has been admired before. And no one can doubt the increasing talent of the two younger men. Chapin relies steadfastly on his color sense—so much so that a mere photograph of his painting gives a quite inadequate idea of how he works. This is much less true of Corbino, whose compositions, shaped by a devout study of Delacroix, have a more conventional light-and-shade structure. One might question the committee's choice between the two Corbinos in the show, when it came to giving prizes. "Earthquake" is doubtless more spectacular; but it is that which brings it a little too close to *tour de force*. His "Fishermen" is just as able and the problem he there sets himself has the advantage of straight-forwardness.

Looking for high spots in this show calls for a good deal of footwork. Even the paintings by familiar artists—and there are several good ones—seemed to be in hiding, but occasionally one would emerge like a well known landmark in thick weather. Edward Bruce's harmonious "Farm in the Mountains," which dates from his days in Italy, shares with his other pictures of that time a restrained, poetic use of color. His recent pictures of Vermont and Virginia are painted in appropriately higher key. Henry Lee McFee's "Still Life with Desert Plant," to be reproduced in color in a future issue of the Magazine, reaffirmed its quality in a most heartening way. And Maurice Sterne's advance-guard position of 1912 is set forth with his customary ability in "Benares."

Admiration for Henry Varnum Poor's Washington frescoes, not to mention many of his intensely painted oils, was confirmed in his "Icy Ravine," a canvas big enough to be considered an exhibition piece, but minus the adroitly covered emptiness characteristic of



PAUL S. SAMPLE: BAND CONCERT

"A night scene in which the lighted areas are keyed up a little too brightly for naturalism, but not for fantasy." In the Forty-seventh Annual American show at Chicago's Art Institute

the species. Every bit of the picture's surface does its share; the whole has the close-knit effectiveness of a really good abstraction with the complementary virtue of workman-like representation.

Less strong but amusing is Paul S. Sample's picture, "Band Concert," a night scene in which the lighted areas are keyed up a little too brightly for naturalism but not for fantasy. The grass-greens of the park express the festivity of a small-town Saturday night. Certainly on such an occasion melodramatic color only adds to the fun.

Allen Tucker, on the other hand, moves surely off into a world of his own making in "The Flying Dutchman." Here is drama rather than melodrama, with the resonance

of blank verse. Color is used with unostentatious power as the idea demands it be used. In such pictures Mr. Tucker gives us the same keen visual experience he records more promptly in water colors.

American love of landscape was in general evidence. In most cases the painter had not wandered far from home, though the dominance of regionalism seems to be on the wane. Earl Horter remains unaffectedly local in his "Glen Riddle, Pennsylvania," a picture bound together by a suffused grey-day tonality. Francis Speight's "Sun, the Painter" is as much warmer in tone as the title would indicate. In Georgina Klitgaard's "May" there is far less seasonal tenderness than in Herbert Meyer's "The Farm in



LEON KROLL:
SEATED NUDE

"... contains the most complete and expert figure painting in the show. . . ." Included in the Forty-seventh Annual American Show at the Art Institute of Chicago



*Left: JON CORBINO:
EARTHQUAKE*

Awarded the M. V. Kohnstamm Prize of Two Hundred and Fifty Dollars in the Current American Show at Chicago

*Below: BERTA MARGOULIES:
TEMPERED (BRONZE)*

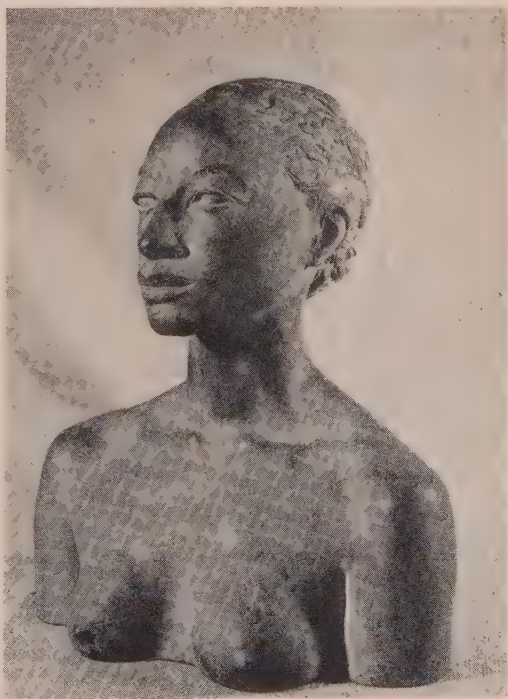
Notable among the Sculptures at the Forty-seventh Annual American Exhibition at the Art Institute

Spring"; evidently impressionism is more readily assimilated direct than through the post-impressionistic offices of André Derain. Molly Luce of New England has mercifully escaped the kind of press-agentry which has stunted the growth of some American-sceners; as a consequence her "U.S. Route No. 7" shows us her work at its substantial best. David McCosh's painting has not suffered since he moved from Iowa to Oregon, a fact made perfectly clear in "The Mill Race," as in his government murals. Steadfastly refusing to become a hundred per cent American, Sidney Laufman in his "Old Vineyard" offered us a full share of pleasure. International in a different way is Agnes Tait's excellent "Olive Grove, Mallorca," an exotic scene painted paradoxically in a fresh American manner.

Salvatore Pinto's sun-burned beach scene "Bathers" throws its emphasis on sprawling figures. Disregarding his Italian heritage he subordinates the setting, allowing it to function only as so much torpid air. When it comes to figure painting pure and simple, we naturally think of Leon Kroll. His "Seated Nude" at Chicago is no disappointment; unencumbered by the complexities of his larger figure compositions played off against lanes

of willow trees, this picture contains the most complete and expert figure painting in the show.

Whatever critical storms may rage and subside, some American painters continue to work out their problems in still life. Many



of them are represented at Chicago, notably Saul Berman whose clear, urban landscapes hardly prepare one for the warmth of "The Brown Table." Approaching the intimacy of still life is Hobson Pittman's "Interior, Early Morning." Putting a salmon pink cloth over a table standing on a light blue rug is the kind of thing that is left for artists to do, and Mr. Pittman has not failed us.

There was also some sculpture at Chicago. Lack of space prompts me to let it go at that except for the briefest mention of a few pieces. There is the clean-cut piece of modelled realism by Edward McCartan which he justifiably calls "Portrait of a Dachshund." There is Berta Margoulies' "Tempered," a keenly built-up bust of a girl in bronze. There is the skillful portrait head of Roerich by Isamu Noguchi. And, in a commanding position, there is the large relief panel "The Lincoln-Douglas Debate" by the late Lorado Taft. I believe it is his last work, finished just before his death in October. It is a disappointing piece of sculpture, especially so because it would have been

satisfying to have one of his strongest accomplishments serving as a temporary memorial.

NOT even Mr. Bulliet could annihilate the Whitney Museum of American Art's third biennial with a *bon mot*. To be sure there are a few pictures which elicit involuntary groans. And there are a few painters represented who have better pictures at Chicago. But on the whole, New York's offering of American painting today is a great deal more exciting than the Chicago version.

The administrative reasons for this brighter outlook are not far to seek. In the first place the field of the Museum's activity is restricted to the subject in hand; the glories of other continents offer no competition. The Museum's trustees do not give prizes or otherwise determine aesthetic policy. In fact, that somewhat horse-and-buggy prize system has been overturned to make way for a more practical annual purchase fund of twenty thousand dollars. Then a rental fee is paid, in itself sufficient to bring pictures from some very necessary painters. The artists rather

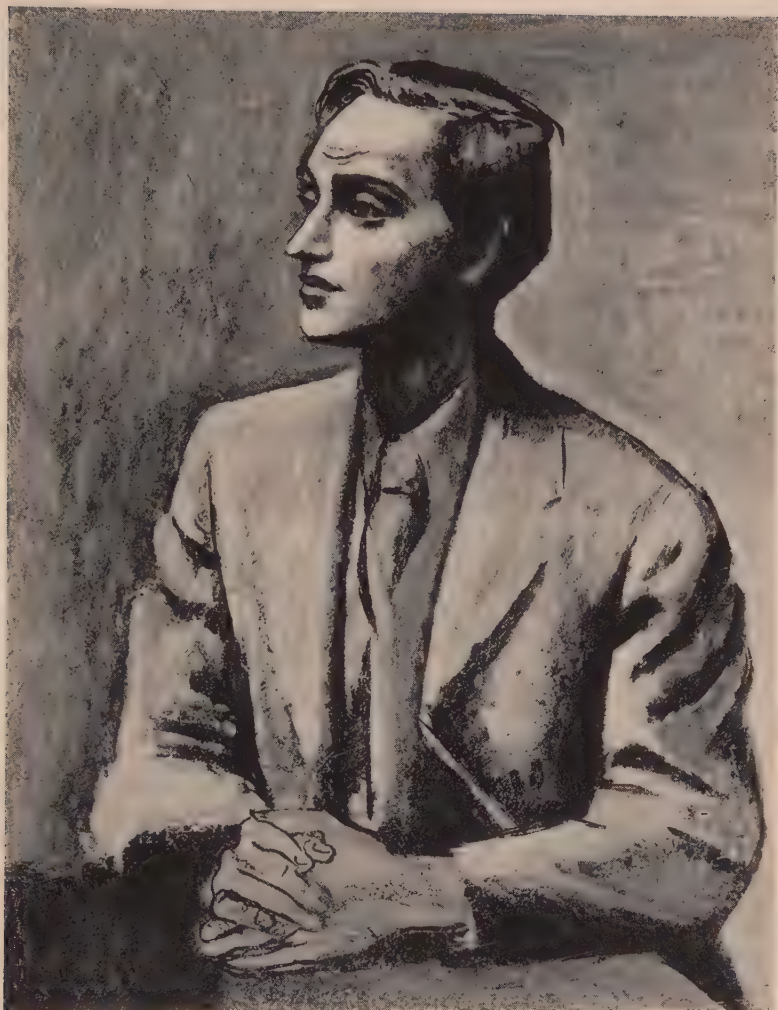


PEPPINO MANGRAVITE: CITY PEOPLE IN THE COUNTRY

Peppino Mangravite's sophisticated color is well combined with his romantic humor in this picture in the Third Biennial Exhibition of American Painting at the Whitney Museum of American Art

FRANCIS CRISS:
PORTRAIT OF A
YOUNG MAN

In the Third Biennial Exhibition at the Whitney Museum of American Art



than the individual pictures are selected. This shows a fine liberal attitude—liberal enough, in fact, to give free entry to the goats as well as the sheep. I believe the show would be even better if Mrs. Force and Mr. More had personally selected it.

Not a few painters find it impossible to pick and choose among their canvases. True, some of these may have been sent by dealers who wanted to keep their best wares in stock; if so, Fifty-seventh Street is suffering from commercial myopia.

There is not meant to be an accusation, however, in my pointing out that it seems strange that the landscape "Vermont Hills" was chosen to represent Henry Varnum Poor in this important showing. The monotony of its greens and blues comes as

a disappointment after the solid color accomplishment of most of his other oils. Several other painters also have substantiated the theory that artists are uneven judges of their own work. Among them one can confidently list William J. Glackens, Leon Kroll, Alexandre Hogue, John Steuart Curry, Clyde Singer, and Molly Luce. Certainly Mr. Glackens' "Roses" still life is not prize material by any standard. And Mr. Kroll's "Morning on the Cape," though Heaven knows it's competent, carries an unnecessary burden of stage properties.

If it would be anything but dull, a heavy comparative list could be given scoring the shows and the artists. Anything of that nature can be summed up in a single sentence: Several artists did as well for themselves as

they were done by; fewer did better. Among the last group Gifford Beal and Edward Hopper should certainly be remembered, the former for his breezy "Wingasheek Beach," so full of the animation of wind and sea, the latter for his recent canvas, "The Circle Theatre," in which he records with freshened color and his old precision the city as he sees it. Eugene Speicher has seldom done better painting than in the head of "Jean in Costume." I wish the hands and frock seemed to me as good. As a unity, his Chicago picture (of the same model) struck a higher average, inch by inch. But the head in this Whitney picture shows exactly why Mr. Speicher commands the respect of his fellows.

What made for the freshness and variety of this exhibition was the presence there of several men not seen beside Lake Michigan this year. Among the painters of mood, Alexander Brook has set the pace for over a decade. He has a representative picture here, "Morning Light." It must have been before such a one that somebody murmured: "He just keeps on painting Brooks." That is very true; but the present one is a good latter-day example.

Raphael Soyer, who studied under Mr. Brook and once was a frank follower, moves off now in a direction more his own. His "Office Girls" (reproduced on the cover) shows the increasing extent of his independence. The picture depends a great deal on



EUGENE SPEICHER:
JEAN IN COSTUME

"Eugene Speicher has seldom done better painting than in the head. . . ." In the Third Biennial Painting Show at the Whitney Museum of American Art

SAUL BERMAN:
HARLEM BRIDGE

Such clear urban landscapes as the one to the right do not prepare one for the greater warmth to be found in his still life at Chicago. "Harlem Bridge" is included in the Third Biennial at the Whitney Museum



the mood it creates; but his mood is robust enough to dominate the metropolitan bustle. To my mind this is one of the most successful pictures in the exhibition; all its technical elements are closely fused.

Events of recent years have changed the outlook and the painting habits of several painters. With a varying degree of success in the finished picture, social consciousness has played its part. The severity of George Picken's "Waterfront" reveals a new earnestness that dispels the more hopeful tenderness of former years; but with it comes strength. And Harry Gottlieb's "Landscape" could never roost under the hospitable wing of an Academy Annual as was the case year before last. It shows greatly increased solidity, which like Mr. Picken's, is not yet clothed in anything like charm. Any such quality may be out of place in certain ideologies. Be that as it may, Max Weber has added something to the bare-facts message of "Seeking Work." A number of other painters, including Joe Jones and Stuart Davis, evoke less pleasure than surprise with their present pictures.

Speaking of surprise-packages reminds me of Francis Criss' "Portrait of a Young Man." Recollections of the meticulous brush work of

previous paintings, a neatness which I had come to think typical, hardly prepared me for this picture. In it Mr. Criss makes a technical departure, by using broadly modulated surfaces. The canvas dominates the room in which it hangs, and lingers in the memory. No less unexpected, though of a different world, is Joseph Stella's approach to a subject closer to the heart's desire. From his abstractions of the Brooklyn Bridge he turns to paint a portrait of Pomona, a Polynesian darling, with unaccustomed warmth.

But the element of unexpectedness is hardly the best measuring rod for the enjoyment of this exhibition. We find Isabel Bishop again outshining her teacher in the quiet excellence of "Young Woman's Head," and Richard Lahey sending one of his best small landscapes, "A Maine Farm." And here is Allen Tucker again with a serious portrait of a girl which he entitles "Red Belt." Pepino Mangravite's sophisticated color is well combined with his romantic humor in "City People in the Country," a canvas which shifts away from the road he followed for a time in common with Franklin Watkins.

It is almost impossible to look at some of these pictures without comparing them, how-

(Continued on page 849)



PHOTO BY OLD MASTERS ASSOCIATES

The spiral design forming the basis of this display of diamond jewelry brings in such supplementary elements as the white bisque group, clusters of white velvet grapes, and the white lace fan. As assembled they call unmistakable attention to the beauty of the jewels. The display was designed by Polly Pettit for Black, Starr & Frost-Gorham, New York

ART IN DISPLAY *By Polly Pettit*

THE artist, usually without being aware of it, is admirably equipped by training and temperament to do this work of displaying merchandise in show windows.

Consider a still life, which must first be arranged before it is painted. Such an arrangement is in the nature of a display. It may consist simply of a Delft pitcher, some pomegranates, and a linen napkin. Its artistic arrangement will depend upon the relationship of these to each other and their relationship to their surroundings. Its beauty will further depend upon the play of light, upon the blending and the contrasting of the color, upon the balance of both light and color and the balance of the parts. In short, upon the complete and perfect harmony of the whole.

These are the principles to which all arrangements are subject. The finished master-

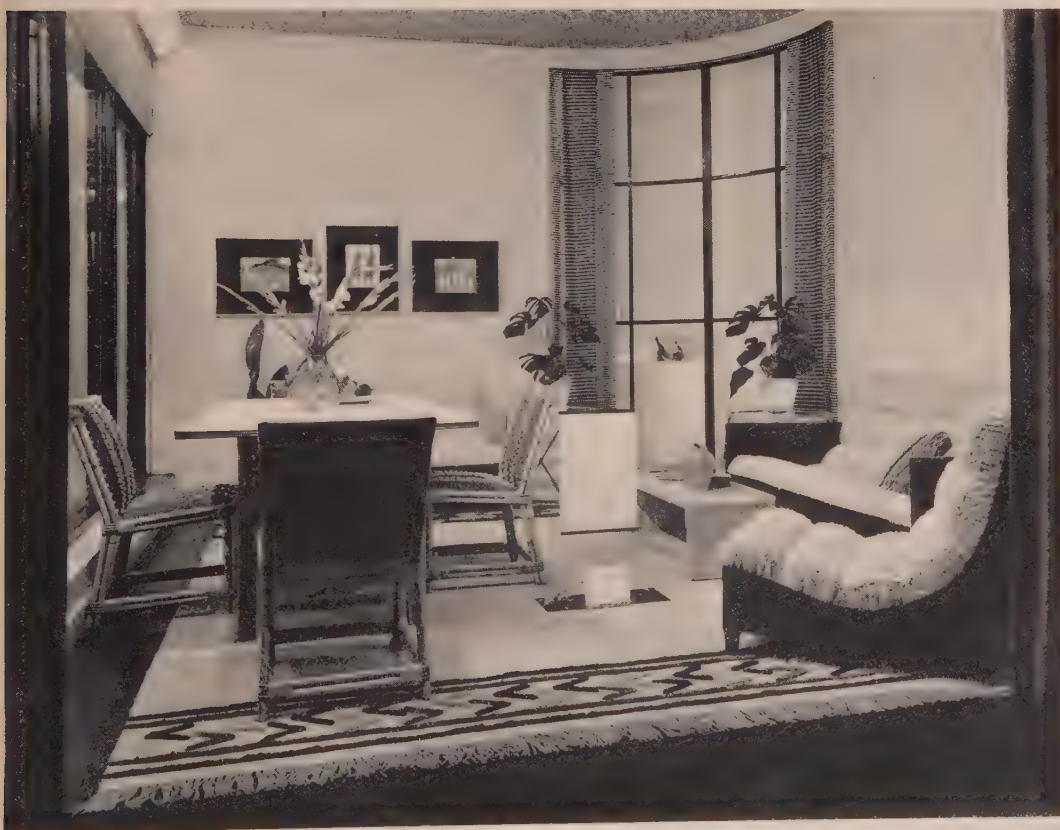
piece on canvas will faithfully reflect these principles and will further create an illusion of depth. But the arrangement itself was a "picture" with real depth before it was painted, which is another way of saying it was a display. It was a display of a pitcher, pomegranates, and linen napkin. Arranged in a window, its beauty speaks to you. The color of the pomegranates is enhanced by its association with the Delft pitcher. The linen is softer and more lustrous because of its contrast with the porcelain and the pomegranates. Subtly, almost without realizing it, you pass by, see and are "sold," you are favorably inclined, you have actually received a sales impression! You will store this up for future reference even if you are not immediately minded to buy the table linen, fruit, or china.

There is, then, this distinction between the

painting of the still life and the display of articles: the artist's impression of the articles is two-dimensional, designed to ornament a wall; display, on the other hand, is three-dimensional, executed in a show window, designed to sell the articles. The principles of arrangement are the same in either case. The accurate application of these principles predisposes us favorably toward a display as toward a still life. This is so because our response to design principles is instinctive. We respond because we cannot help ourselves. Design may be broadly defined as an *orderly* arrangement. The nature of the human eye and the human mind is such that we are pleased with order and offended by lack of order, happy with harmony and unhappy without it. These favorable or unfavorable human reactions are as readily evoked by a display as by a still life. It is not neces-

sary, however, to limit ourselves to a still life for comparison. Any painting on canvas, landscape or seascape, portrait or portrait group or flower painting, yields to the principles of harmony, balance, proportion, rhythm, emphasis, hue, value, and intensity. And so for that matter does any arrangement, a room interior, a stage setting, a pattern of lace, a wall paper design, all yield to principles, even as a display or a still life.

The artist paints with pigments, the display designer "paints" with products. The artist arranges a still life and paints his impression of it. The display designer reverses the order, draws first and arranges afterwards. This ability to draw and to express ideas in sketch form gives the artist in display a decided advantage. The sketch serves the purpose of conveying an idea to the merchant or store manager who has not the capacity to



WORSINGER PHOTO

The realism of an actual room gives the furniture a suitable setting. Summer furniture of modern design, but with "Guatemalan influence" recalling folk traditions, is here seen with appropriate accessories such as paintings, ceramics, and plants and flowers chosen for their combination of the familiar with the exotic. Display of R. H. Macy & Company, New York

visualize readily. It is the display designer's means of communication, and very logical that it should be, too. Display itself is entirely a visual matter, and therefore the most successful method of portraying an idea is by appeal to the eye. More often than not the well-executed display design influences an employer's decision in favor of the display man who is an artist. Equipped with a fa-

are advertising, display, and personal salesmanship. Display has much in common with the other two. All three seek to sell by *informing* the public regarding a given product.

Display puts meaning into merchandise and helps the passer-by to comprehend it. Comprehension leads to appreciation and appreciation leads to the desire to possess. It is only



WORSINGER PHOTO

The card in the window announces this as the Altman gallery of fine accessories. A theme from the art gallery gives heightened importance to the details of perfect costume. The design of this window for B. Altman & Company, New York, shows suggestive imagination

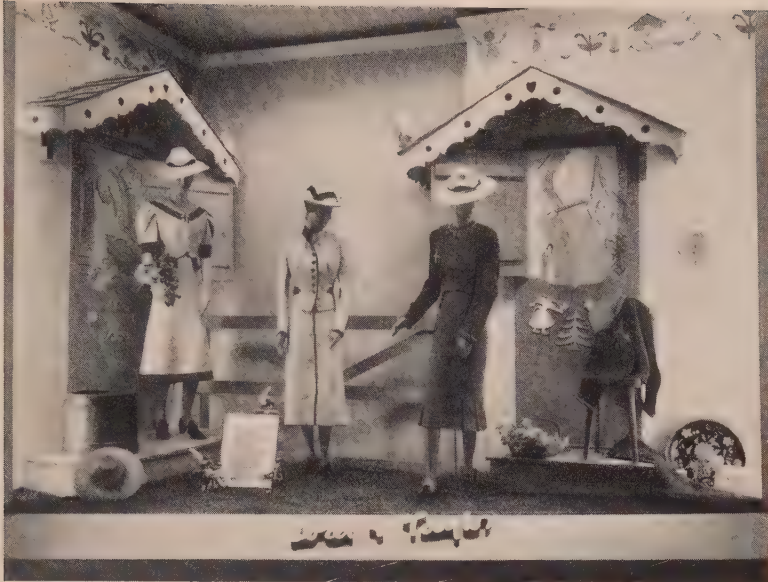
cility for drawing, the ability to use color successfully, and a knowledge of how to apply design principles to display arrangement, the artist needs only to learn the application of important merchandising principles.

The purpose of display is to sell merchandise. Broadly speaking, "merchandising" means to buy and to sell. The merchandise manager is in charge of buyers and salespeople. Responsible also to the merchandise manager are the advertising and window display departments, both forms of selling. The prime forces in the whole selling effort, then,

in this way that sales result. Nobody buys blindly but everyone buys upon the strength of his knowledge of what is good, or desirable, or suitable for him, whether a house or a horse or a hat is under consideration!

Displays should talk and tell the story of the merchandise. They should speak—volumes. They should speak somewhat as a mural speaks, with symbol, with slogan, or with other device, but clearly, so that they will be instantly understood, and beautifully, so that the store itself may be distinguished above other stores.

By spicing the native setting of the Tyrol this display makes more contagious the vogue for these costumes. Display for Lord & Taylor, New York



For the function of display is more than to sell goods. It must also sell the good will and the reputation of the merchant. The prestige and distinction of a shop depend to a large extent upon its window displays. Windows that are beautiful reflect credit upon the store. More and more merchants are demanding that displays be beautiful. For this purpose, the hand of the artist is needed.

The artist has contributed enormously in recent years to improved design in products ranging from furniture and fabrics to glassware and alarm clocks, from washing machines and raincoats to wall papers. Never

has popular priced merchandise been so beautifully styled. Manufacturers have already discovered that *beauty pays* in the design of their products. At the present time manufacturers and retailers as well are in the process of learning that *beauty likewise pays* in the display arrangement of these products when they are offered for sale.

Store after store is experiencing this urge to greater beauty. Women as well as men with artistic training are finding opportunities in this development. In reporting on the recent modernization of Roos Brothers, San Francisco, *Retailing* said, "It is largely a

WORSINGER PHOTO



The fresh immediacy of fashion news from Paris is used to advantage in this display. The design itself remains unobtrusively simple. Display for Lord & Taylor



WORSINGER PHOTO

ROSSE STUDIOS PHOTO

Above: Luxury and coldness are both suggested by the good taste of the background and decorative spiral. In this setting furs take on dual desirability. Display for Lord & Taylor, New York.



Right: In spite of the signs which explain the merchandise in this window it has a feeling of trueness to life missing in many period installations in art museums. Display for R. H. Macy & Co., New York

feminine movement. In its nature a great modern store is feminine, and at a time when women ever more eagerly seek charm and beauty, such stores naturally expand their own functions of beauty and charm."

But it isn't only the display of merchandise, it isn't only entire stores that are joining forces in this great movement; whole streets and towns are swinging into the beauty column. Earnest Elmo Calkins says, "This sort of thing is going to happen more frequently in the future. Professional builders, real estate promoters, public officers, as well

practical display expression. Millard Sheets' lovely imaginative displays for Houbigant, reproduced in the October issue of the AMERICAN MAGAZINE OF ART, are examples of practical artistic expression by a noted artist.

The accompanying reproductions illustrate the application of design principles in display arrangements and, at the same time, they emphasize beauty or usefulness, characteristics which make the merchandise desirable.

This artistic effort advances the interests of the talented individual who can do this work, it reflects credit upon the store for which

Agnes Pelton's abstract panel, "Illumination" makes the orchestration for this display of star stones. The window card re-works the story in words: "Stars of light embedded in stones of surpassing beauty." Display by Polly Pettit for Black, Starr & Frost-Gorham, New York

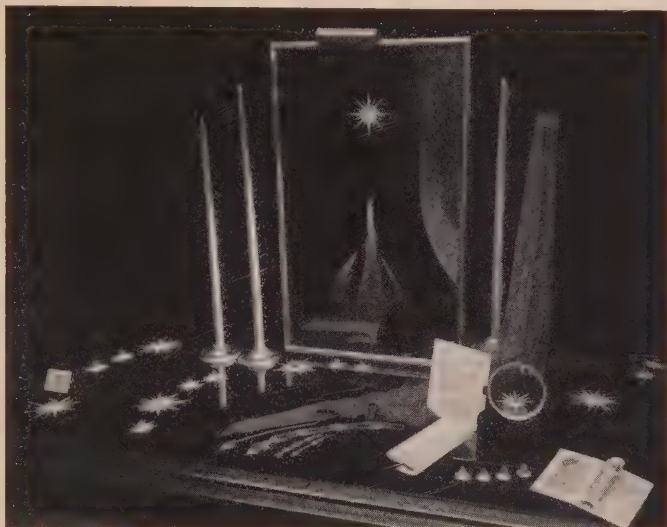


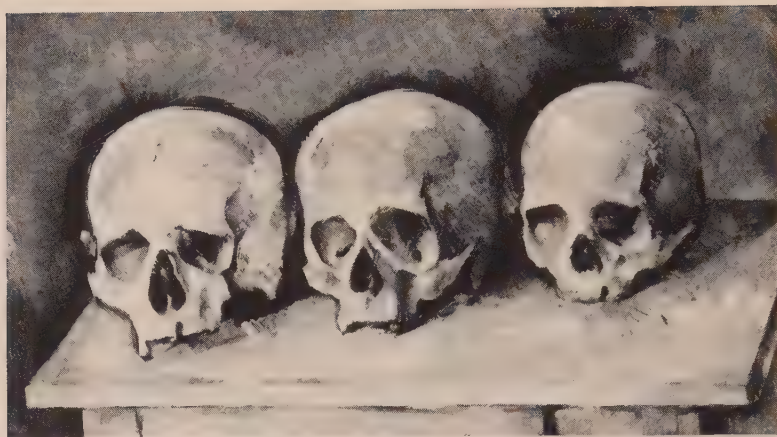
PHOTO BY OLD MASTERS ASSOCIATES

as business and professional men are beginning to learn what nature knew long ago, that beauty pays."

Change comes slowly. The store fronts of many stores are still an affront to the intelligence of the town or city. Architects, artists, and display designers must work together to lift the face of Main Street, so that we may boast about our stores from coast to coast! William J. Pedrick, president of New York's Fifth Avenue Association, is credited with the oft-quoted statement, "The eye line is more important than the sky line."

Too few artists are recognizing their opportunities. Practical display men and women are learning artistic expression and there is no reason why artists cannot learn

such creditable work is accomplished, it raises the standard of the business street, and when multiplied by many such efforts, it distinguishes the city itself. Writing in the August 1936 issue of *Merchant's Record and Show Window*, Catherine Pearce, a Chicago display designer, says: "Why is it not feasible to hope that within the next five years we will see every Merchants' Association or Chamber of Commerce in America sponsoring a window display consultant's services for civic enhancement, merchants' trade improvement, and the growth of artistic achievement through providing work for artists, craftsmen, and affiliated cultural interests—a neglected phase of American pride that should go hand in hand with commercial progress?"



CÉZANNE:
THREE SKULLS

In the Cézanne Show at
the Bignou Gallery

SEEING THE EXHIBITIONS

A FRENCH INVASION

THIS art season opens with an avalanche of French painting. Renoir is at the Durand-Ruel Gallery; Géricault, 1791-1824, at Marie Sterner's, the first one-man show of his work held in America; Picasso is at three places, Valentine's, Seligmann's, and the Gallery of Living Art of New York University; Henri Matisse at the Pierre Matisse Gallery, and Cézanne at Bignou's, where he was reintroduced by Ambroise Vollard. The Derain show at the Brummer Gallery, as this writing was being done, was not yet open to the public. Edy Legrand preceded Géricault at the Sterner Gallery. Beginning with the

serious painting of Géricault, in any case, we may go through a great deal of French art to the disillusioned works of Picasso's later phase at the new Valentine Gallery. Or we may see, in the Moscow decorations, Henri Matisse become almost childishly trivial.

Most of the Géricaults come from the Dubaut and Gobin collections—undisputed sources. Some of them, like the "Battle Between Two Warriors," an arrangement made from a picture by Horace Vernet, and the equestrian "Marie de Medici," after Rubens, show him as a student. This may be said also of the "Two Turbaned Heads" life size, magnificent, and certainly Italianesque. The painter of the great "Raft of the



MATISSE: LA DANSE

Original Sketch for
the Moscow Decoration
Shown at the Pierre
Matisse Gallery

Medusa" was preparing himself—the initiator of the romantic movement, beginning to get under way. Afterward life became simple for him, unswerving, his statements more forceful, his language more fluent. This simplicity in thought and procedure, in development, is certainly true of Renoir and Cézanne, though they played lighter airs on smaller instruments. The Napoleonic grandeurs were gone in their day with the eagles and imperial austerities. The world for their generation was simpler, less manifestly ruled by an outside dictation. Renoir, who lived in it, was too old to be bothered when the new turbulence began. He, anyway, continued to paint

the consequent exaggerated firmness in her body and hardness and clarity in her mind. Renoir developed her until she became a painting ideal. She is seen at her silvery best in the "Reclining Bather" of 1903, and at her strongest in the "Seated Bather" of 1913.

More obviously than he, Cézanne wanted to put order in the world's chaos. He could have listened to the tunes labor was beginning to play on the air of his time. He sought order everywhere—called his compositions organizations—was willing to break bones to arrive at harmony. Again, like Renoir, he was a man of one idea. He could and did devote his life to the fulfillment of that idea.



RENOIR: GABRIELLE (1903)

Shown in Durand-Ruel's Exhibition of Renoir since 1900

his little pictures. His barbaric nude sat as peacefully in her glamorous landscape, as though no German cannon had ever been fired. She has heard very little, it is true, beyond the buzzing of bees in the sun or the indolent ripple of a slow summer stream. This pagan could never have listened to much political and social chatter, could neither have understood nor been bothered by them. Renoir improved her body as time went on, knew it constantly better—its color and rhythm and place in an environment.

The pictures at the Durand-Ruel Gallery show her draped as well as nude, seen always in sublime insouciance, a gentle creature to whom the physical and mental exercises of the modern girl are unknown, owning none of

All three of these men, Géricault, Cézanne, and Renoir, the last the richest of the three, the first cut off when he had just begun to paint, were, like any link in the chain of great masters, steady men, stupid if you like, but immovable. Once they got going, they were not to waver because of any new ideas men shouted, however loudly.

Vlaminck, seen at the Lilienfeld Gallery, is in this category, but in him we confront a lazy painter, armed with a bluff manual energy which could lend a great semblance of *bravoure* to the machinations of his brush, but which died when it reached the realms of his heart and head. He is thus in the end as completely insensitive as any buckeye painter or cheap academician.



GÉRICAUT:
SIX HORSES (OIL)

Lent by Walter Pach to
Marie Sterner's Géricault
Exhibition, the First to
Be Held in America

Steadfastness does not exist in the now so completely exhibited Pablo Picasso. Perhaps no famous figure of the present day is so volatile, none personally so completely unconvinced. And as he grows older the search for himself, for some place to light where he could comfortably feel that he had reached home, becomes more intensive, reckless, desperate. In the Seligmann exhibition, we see the early Picasso influenced by Whistler as in

"La dame à la violette" or by Toulouse-Lautrec as in a number of the pictures of the Blue Period, or later by some elongations of Spanish art, the asceticisms of Greco—a young man going to available sources as these were related to the life he led. Just as the man of letters of the nineteenth century was stocked with material from the books of other men, so was Picasso in the painting field. Life never said enough to him. He always



GÉRICAUT:
ENTRANCE TO THE
ADELPHI WHARF
(LITHOGRAPH)

Among the Romantic Prints
shown at the Metropolitan
Museum

PICASSO: WOMAN
ON A TERRACE

One of the Newer Picassos
Exhibited at the Valentine
Gallery



needed to peruse other men's scores before writing his own. He can burlesque their themes, be extraordinarily free with them, be himself for all his borrowing, but never can he start off entirely on his own. There is a great wistfulness in some of the early things, like the "Blue Boy" or the "Lady with a Fan," a pale and rather haunting beauty, grace.

Perhaps Picasso is more nearly of this disordered period than any other living painter, certainly he has suffered more than any, been more at sea. Now as we see him at the Valentine Gallery, he has arrived at something which can only be described as ugly, a disillusion that fights itself with bold, wild, uncontrolled distortions, a desperation that has reached the strident yelling of hysteria. Matisse in his futility is more satisfied, complacent, bourgeois. He does not kick and scream, like Picasso, who could, as in "Portrait of a Woman" in the Seligmann Gallery, even at times borrow from him. He appears, on the contrary (men are killed by kindness), to feel that anything from his brush, the merest dab, the slightest of his imprints, will be sufficient. For me, it is not enough that he is Henri Matisse, nor that he has given some slight rhythm to the thin, pink dancing figures of the Moscow decoration.

This new French invasion, by the living men at least, will not recapture our imagina-

tions. They have lost too much in the years, become careless or desperate. We can feel sorry for Picasso's straits, smile at the optimism of the complacent Matisse, but the new French lot when it comes will have to have worked a little harder, dug more, and felt more.

GUY PÈNE DU BOIS

HENRY STRATER

BY HIS own confession, Henry Strater, who has been showing new western scenes at the Montross after two years' absence, regards a genuine liking for the outdoors as the essential of landscape painting. He has contrived to get a great deal more than that into his pictures: he has set himself the task of conveying the paler colors of the great open spaces to eastern eyes (fed with the lush-greens of summer and the calendar-like tones of autumn) without loss of dramatic value. And this in no small measures he has accomplished.

The balance sheet of Mr. Strater's account reveals a new sureness and coherence in his compositions, an increased dexterity in giving the feel of distance and, perhaps most of all, a subtler permeation of atmosphere. His hills are really bathed in light; his midsummer skies quite naturally hold white drifting clouds; the long horizon beyond the buttes is suffused with a glow which seems native.



*Left: HENRY STRATER:
MOGOLLOU MOUNTAINS*

*In the Artist's One-Man
Exhibition at the Montross
Gallery*

*Below: ELLIOT ORR:
THE ALLEY*

*Included in the Artist's
One-Man Show at the
Macbeth Gallery*

These sand-and-blue vistas are like short symphonic pieces of music in which one or two simple themes are used lyrically for what they are worth without attempt at contrapuntal fustian. He has looked on the great open spaces and called them good, and he has made his vision appeal to all who can understand.

HOWARD DEVREE

ELLIOT ORR

ELLIOT ORR, a collection of whose paintings and drawings are to be seen at the Macbeth Gallery, quite often strikes a moody note of real validity. He does in his crepuscular "Beggar's House" and fails to in the much more ambitious "House of Fear." This latter canvas goes into symbolism, one might imagine, as a last resort, a final effort to realize a sensation similar to the one brought on easily with absolutely no extra exertion in the "Beggar's House." This is simple, sincere, true. Night has talked to him in this case, given him ideas, enlarged facts, created something near to fear. Really, in this considered work, he comes closer to the sensitive alertness of nerves on edge, is imaginative, while aware of fact, gloomy while still knowing that houses have stood for years, that skies rarely invade the harder material of earth, that nothing is so bad as it can be in the social sense.

There is a holding back in Orr's work. His



efforts to let go are always checked. His wildest imaginations are somewhat bourgeois, tidy. When he tries to let go as in the "House of Fear" to exceed the factual evidence, he is lost. Indeed, in this instance, like the title, he becomes a little caricatural. The grandeurs, extravagances, fantasies, liberties, of all things liberties (I should hate to

call them poetic license) suggested by his emotional reaction to the dark are halted, deadened, almost destroyed by some consciousness, as I believe, of the matter of fact nature of his audience; perhaps at thirty-two he is still young enough to believe in it.

GUY PÈNE DU BOIS

WALDO PIERCE

THE paintings of the Waldo Pierce exhibition at the Midtown Gallery had not all arrived at the time of my visit. Four or five were shown to me—one or two unframed. With the exception of a turbulent and dark Maine waterfall, more dramatic than powerful, they were all joyous pictures, done quite informally and unquestionably in a vacation spirit. The now famous twins are shown in at least two instances playing in the garden of their father's home, his yellow house to be seen through trees, and they—the twins—always running about in true Piercian form. The "Silver Slipper" shows the interior of a sailors' dance hall where even the seated figures seem in movement or about to jump up and join the galloping crowd in the center of the floor. Waldo Pierce apparently has had a joyous summer. He will have these records as reminders of it. They may not be otherwise important. They are too much like those notes travelers make hurriedly, hoping to put them in order at some more peaceful or

meditative time in the home study. Waldo Pierce may use them himself in this way later. They have, I am sure, the character of the definite place in which they were painted.

GUY PÈNE DU BOIS

SCULPTURE AND DRAWINGS AT WALKERS

ONE or two pieces at a time have been shown in occasional group exhibitions by Anna Glenny. In this, her first solo show, at the Walker Galleries, more than a score of pieces have been assembled: the head of Mrs. Walcott, from the Museum of Modern Art, the head of Katharine Cornell, lent by that actress, and a number of others from private collections.

If there are no figures in heroic size nor yet abstractions, distortions or freakish imaginings, there are evident in these works of modest to small proportions a sterling craftsmanship, a fidelity to the medium on one side and to the personality and humanity of the subject on the other, and a realism infused with insight. "The Jewess" (cast stone) which is perhaps rightly given the place of honor in the show, is a proud and spirited head, with up-pointing hands lightly resting against the shoulders, finely furthering design and mood. Two small bronze torsos are mature work. "Hallelujah," a small bronze full figure of a Negro woman, is an appealing



WALDO PIERCE:
THE SILVER SLIPPER

"Waldo Pierce apparently has had a joyous summer." One of the Pictures in the Artist's Showing at the Midtown Gallery

study in restrained grace; expressive of ecstatic abandon. Chinese heads and masks have captured much of that oriental half-smile of all wisdom. Miss Glenny's plastic work is sound, unostentatious, sincere.

The early season has been happily prolific of good shows of black-and-whites and of these the drawings of J. E. Heliker, also at Walker's, proved one of the most interesting. Heliker can use wash boldly if he pleases, but his more personal gift lies in his uncanny power to do a detailed bit of fine drawing and then suggest the surroundings with a line or two and some white space. Fences, trees, a busy street corner, the cross section of a pepper take on new meaning from his swift, sketchy observations. HOWARD DEVREE

A SCULPTOR DRAWS

THE drawings by Milton Horn, shown at the Guild Gallery, are vouched for in their "truly oriental technique" by Alan Priest of the Metropolitan. But these figures are not oriental, nor for all their classic nostalgia are they Greek nor yet occidental. These are Titan offspring, demi-goddesses of some shadowy world where Norse and Greek myths meet:

The sad wisdom of their steady gaze
Fixed on far frozen fields and wintry ways
Goes out to larger things than you and I.

Horn has drawn upon his sculptor's sense for the peopling of this half-world. But there is enviable spontaneity in his swift brush line on Japanese paper. It is pure drawing, disdaining the light and shade which the artist feels falls rather within the field of painting. He is content with outline subserved by the



MILTON HORN: DRAWING

Seen at the Guild Gallery

Below: J. E. HELIKER: AT WICOPEE

One of the Artist's Black-and-Whites shown at the Walker Gallery concurrently with Miss Glenny's sculpture



ANNA GLENNY:
JEWESS (CAST STONE)

Among the pieces in the
Artist's First One-Man
Show at the Walker Gallery



spaces created which thus become as much an integrated part of his whole design as if he had brushed in the spaces as well as the outline. One of the unusual shows of the early season.

HOWARD DEVREE

GLASS AT THE METROPOLITAN

IN THE special exhibition of glass from the Museum collections, current from October thirteenth to November nineteenth, the Metropolitan Museum of Art has achieved something which it is always desirable for a museum exhibition to achieve, but not always possible: it has made the exhibition a distinct contribution to human knowledge, not merely a public demonstration and promulgation of knowledge already available.

Assembly for the first time of glass vessels from various departments of the Museum has revealed the fact that the Metropolitan has

an historical collection of glass vessels practically complete in its survey of techniques and typical styles from the invention of glass vessels in Egypt during the reign of Thutmose III (1500-1480 B.C.), or at most just prior to his reign, to the present day. For historical value and completeness the collection is unrivalled. The process of restudying the glass collections, installing and annotating them for this general exhibition has permitted the curators of several departments to coordinate previous information, revalue certain facts, make some new discoveries. The result is a handbook of the exhibition, forty-five pages plus forty illustrations and a frontispiece, which is the most accurate and complete history of glass techniques available. As far as possible the handbook perpetuates the exhibition, but the exhibition necessarily includes in the most tangible possible form a

wealth of detail which the handbook cannot include, and makes possible for anyone interested a unique opportunity to study the history of glass vessels.

Installed in a gallery of three rooms which were redesigned last year for the exhibition of French painting and have been redecorated and equipped, the show is a brilliant and beautiful thing in an appropriately delicate setting. Cases are framed with highly polished chromium and strips of mirror, equipped with glass shelves and some with ground glass panels permitting illumination from below. In other cases the lighting is from above, but indirect and from an angle such as to bring out the luminous qualities of the glass in transparency and in reflection and refraction. Such a large proportion of brilliantly colored glass is included, often massed in such a way as to emphasize a predominant color, that the design of the exhibition in color is exceptionally effective. The greater part of the vessels are exhibited in wall cases, and since some of the walls are convex in plan, the alternation of convex cases and rectangular cases contributes pleasantly to the variety of effect.



SIDNEY B. WAUGH: GLASS BOWL

Designed for the Steuben Division of the Corning Glass Works. Included in the Glass Exhibition at the Metropolitan Museum of Art

The exhibition is based very largely upon two important collections of glass, those given to the Metropolitan by Edward G. Moore and J. Pierpont Morgan, though other collections have also contributed many items.

GRANT H. CODE



AGOSTINO VENEZIANO: BARBAROSSA
KHAIR-ED-DIN (1535)

Lent by Knoedler to the Exhibition of Portraiture in Prints at the Brooklyn Museum

GUY PÈNE DU BOIS

QUITE the best solo showing Guy Pène du Bois has yet made is his November exhibition at Kraushaar's. At least six of these canvases must rank with his foremost work to date. He has succeeded in investing figures with an unwonted reality. The "Blonde Head" is admirable for the structure of the face as well as for the arresting use of the really lovely red of the collar which sets off the creamy flesh. Then there is the mistily impressionistic landscape in Renoirish palette with a girl in the foreground turning back to lead her hesitant companion out into a field—a brilliant bit.

Much of softness and indefiniteness in earlier work has given place to a new firm-

GUY PÈNE DU BOIS:
RECLINING NUDE

Included in the Exhibition by
Six American Artists at the
Brooklyn Museum



ness in these pictures, even as a kind of abstraction of salient characteristics carried to the point of social caricature has given way to the mellow expression of a more rounded humanity in the people of the paintings. And all this has been at no loss to his warmth of color: rather is his key higher and more secure, and his compositional sense more sure and expressive. "The Battery" is implicit with new and stronger rhythms of color and form interplaying. "Meditation" is certainly one of the artist's best figure pieces. Mr. du Bois has taken a long step forward.

HOWARD DEVREE

PRINTS IN NEW YORK

MOST exhibitions can be sampled at will, even as a book of verse is read without thought of fixed sequence. Not so the current print showings at the Brooklyn Museum and the New York Public Library. At both places there are exhibitions so concretely the result of an idea that one is led to turn from one print to the next, observing the order of arrangement enough to feel somewhat guilty if caught reading the last chapter first.

The Brooklyn Museum exhibition is a profound and meaningful essay on portraiture in prints, arranged by Carl O. Schniewind so that it traces the development of portraits

from the early days of Van Meckenem, Schongauer, and Dürer to the current etched and lithographed portraits by Matisse, Koschka, and Roualt. The changes of viewpoint, approach, and intent are striking as one walks the length of the interesting chain of balcony galleries on the second floor of the Brooklyn Museum. There is a logical development, each master seeming to rest upon the shoulders of the one before him to reach out toward new vision and new values. It is only when one has read through the opening chapters of the fifteenth and sixteenth centuries, paused a moment at the amazing passages of Rembrandt and Van Dyck, and passed the brilliant pages of the later seventeenth and eighteenth century portraitists, that one comes suddenly to a realization of the great change that has gradually crept in. When one reaches the marvelous little Daumier head, it is impossible not to glance back at the early prints, then hasten on through the flowing tide of nineteenth-century individualism to the climax of present day portraiture, where modern photography stands side by side with expressionism. Thoughtfully selected and interspersed with a few fine portrait sculptures, this print exhibition is a memorable event, casting fresh

(Continued on page 842)

NEW BOOKS ON ART

Japanese Sculptor's Craft

The Craft of the Japanese Sculptor. By Langdon Warner. New York, 1936. McFarlane, Warde, McFarlane and the Japan Society of New York. Illustrated. Price, \$5.00.

THE CRAFT OF THE JAPANESE SCULPTOR by Langdon Warner will be popping up in unexpected places. There are eighty-five reasons why almost anyone with a drawing room table should care to decorate it with a copy of this book—the splendid plates. There is an album of beauty in that group of reproductions. They were selected with care to illustrate the text. And the text is one brief essay of scarcely fifty pages emphasizing how these oriental craftsmen understood the materials in which they worked and how, in these materials, they have successfully conveyed even to people as remote as we the actual mental images which inspired their work. This is supplemented by a meaty description for each picture. Simple enough. And it is the simplicity of the thing that makes it. The problem of how we should approach this (or any) art is set forth clearly in not quite five pages. In a half dozen more we find the reason for the title of the book—we are let in on the secrets of the craft of the sculptor. We are put in a position to appreciate his statues by learning some thing of the essentials of their making. "Bronze shapes," the author reminds us, "are those of the modeller who builds up his stuff and pushes its facile surface about. But the shapes left by the knife that cuts wood away from rigid wood, or by the chisel that chips off stone, have quite other beauties and they are unique in those materials." There are pithy paragraphs on "Bronze casting from wax," "Unbaked clay," "Hollow lacquer sculpture" and "Wood carving." In the remaining forty-odd pages is a panorama of the whole grand history of sculpture in Japan from the miracle age of Suiko, when the country became Buddhist over night, up to the middle of the nineteenth century.

It is a bully book. Some, of course, will be disappointed: the tourist who would not disturb a Geisha-cherry-blossom memory, the

student who has always known that Oriental art depends on color, the lady who once learned that all beauty came from Greece, the gentleman who cherishes the belief that the Japanese know only how to copy. But the book opens up a new world of beauty for many of "the general public" for whom the author says it was meant. Even "the specialist or student beginning to specialize" for whom we are told it was not intended may profit not a little from it.

The plates include a wise and wide choice of the masterpieces of Japanese sculpture. Some people's favorites may be missing, such as the Kamakura Buddha and the giant guardians of the To-dai-ji, but instead of the former we have several even greater, if less colossal, prototypes, and replacing the latter we have the Guardian of all the Empire, the mighty Shu-kongo-jin, viewable in Japan only on occasions of grave national peril or of great rejoicing.

Numerous plates are given over to details that help us to see beauty where we might have missed it—in the vigorous knife strokes which have changed a thick plank to the lovely drapery of the Horyuji Kwannon—in the unrivalled small bronze screen behind the Trinity of the Tachibana Shrine—in the gesture of the palm and fingers of a Buddha's hand.

J. M. PLUMER

Romanesque Architecture

Romanesque Architecture in Western Europe. By A. W. Clapham. Oxford and New York, 1936. Oxford University Press. Profusely illustrated with half-tone plates and architectural plans. Price, \$3.75.

MR. CLAPHAM, in this survey of Romanesque architecture and architectural sculpture in Western Europe, has achieved a feat of condensation that will be respected and welcomed by specialists. Into one hundred and ninety-four pages of text he has packed highly concentrated digests of the many local variations of Romanesque architectural forms and architectural sculpture in all parts of Italy, France, Spain, Germany, Hungary, Great Britain, the Scandinavian countries, and, more sketchily, in the Holy Land and the

East. Obviously this is not a book to be taken at a single gulp, but rather one to be taken in small doses when needed.

Based on lectures that were delivered first at the Courtauld Institute of Art in 1932, and later at Oxford, it often reads like an only slightly amplified outline, admirably clear and complete in development, but sometimes oppressively "weighted with ore." Two compact summaries provide a well-rounded historical and architectural picture of the dark ages and the first Romanesque, from the migration periods after the fall of Rome to the end of the first millennium. Architecturally these five centuries contributed little of importance or originality. It was not until the middle of the tenth century that constructive experiment and skill began to reassert themselves. The two architecturally fertile centuries that followed:—to which Mr. Clapham more particularly applies the term Romanesque—left many impressive architectural monuments the world over. It is to these monuments, studied regionally, that Mr. Clapham devotes the bulk of his book with the expressed intention of presenting "a general survey of the architecture and the architectural sculpture of each country during the period under review, with the idea of determining the local forms of Romanesque expression, rather than providing an account of individual buildings." Selective bibliographies at the end of each chapter, as well as maps, and some discussion of historical cause-and-effect encourage and facilitate further investigation.

Except for such auxiliary material, for which the student will be grateful, Mr. Clapham is inclined to forget the capacities and needs of the non-specialist. Unquestionably, he has done a masterful job of research himself, in organizing the material, eliminating non-essentials, extracting the essence of another scholar's point of view in a dating or attribution controversy, and weighing the arguments pro and con impartially, often with sharp ironic asides on the headstrong chauvinism of some art historians. Nevertheless, he could have made his book more inviting to the average student by interspersing the text with photographs of material under discussion and by relating the sequence of his text more

closely to the illustrations and plans at the end of the book. As it is, his photographs, fine in themselves, play only a minor pedagogical rôle. Whereas the emphasis in the text, as I have indicated, is on architectural details rather than on the buildings as units, there are comparatively few illustrations of the former and many of the latter. Mr. Clapham refers to the plates and plans constantly, of course, but one has to skip back and forth trying to follow his references. Much of this waste motion might have been avoided if the photographs collaborated more efficiently with the text.

The vastness of the field covered in so limited a space, and the consequent necessity of economy of expression, probably compelled Mr. Clapham to purge his writing of all subjective reactions to his material and almost all stylistic personality. However, he can and does write lively prose when his analytical talent and encyclopaedic grasp of his subject are given freer play, as, for example, in his short general introduction where the various elements—social, political, geographic, and artistic—that moulded the final Romanesque forms are brilliantly summarized. Such syntheses are luxuries which the author rarely permits himself.

The wealth of research that Mr. Clapham has made available in such concise and convenient form may amply satisfy the specialist, but the student and layman will be bewildered by the staggering accumulation of carefully sifted detail, much of it technical, and will be disappointed to find that even the great Romanesque monuments, such as the cathedral of S. Monreale, S. Ambrogio in Milan, or S. Zeno in Verona, or the cathedrals of Moissac and Vézelay in France, Durham in England, and Santiago de Compostela in Spain, have been structurally dismembered and discussed only incidentally at various times as they illustrate local Romanesque developments: the evolution from the timbered roof to the stone barrel or ribbed vault; from the round to the pointed arch; the development of wall arcading and of the gabled façade screen; the substitution of the pier for the column-arcade; the difference in

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WANDA GAG: NATIVITY

Print Incorporated in One of the Christmas Cards Published and Copyrighted by the American Artists Group

FIELD NOTES

"Print Collector's Quarterly" Returns

THE HISTORY of *The Print Collector's Quarterly* goes back so many years that the bare statement: "The next issue, February, 1937, will initiate its second appearance as an American print magazine" seems hardly enough.

The first issue of the *Quarterly* came out in February 1911. Fitzroy Carrington was the creative attendant not only at its birth but through the dangerous adolescent period. During the seven years of his care—the first two as a house organ for Frederick Keppel & Company, and the last five as a publication of the Museum of Fine Arts, Boston, its ideals and purposes became so firmly set that a quarter century has not shaken them.

The Great War caused its suspension until in 1921 it was revived under the editorial guidance of Mr. Campbell Dodgson in London. Not long ago notice appeared that the *Quarterly* was to suspend publication. This struck consternation into the heart of Mr. J. H. Bender of Kansas City who went so far as to offer its publishers a substantial subsidy to keep the magazine going. This was of no avail.

Accordingly Mr. Bender has decided to publish *The Print Collector's Quarterly* himself. The services of Mr. Alfred Fowler as

editor have been obtained. Mr. Fowler has had many years of association with educational and artistic publications. He has made a great success of the Woodcut Society of which he is Director.

Kansas City Sweepstakes

THE Kansas City Art Institute calls its annual local exhibition the Sweepstakes Show. It is characterized by "freedom from interference by a jury of selection. Anyone who is an artist, or who considers himself an artist, may exhibit what he chooses, up to three works, provided he pays a dollar for each work shown."

This year one observer noted that with one hundred and six entries there were "surprisingly few amateurish productions such as one is likely to get in a non-jury show. It looks, in fact, like a jury show."

Sixty-six artists competed for prizes totaling eighty dollars. Two showed without competing. The winners were announced as follows: First prizes in sculpture and painting to Wallace Rosenbauer and Joseph Meert; first and second prize in water color to James H. Fitzgerald and Paulina Everitt; first and second prizes for a print or drawing to Henry Bollman and Michael St. Clair.

(Continued on page 840)

"Jim Called Up Today"

TIME and distance may prevent your being there in person. But you can always be there by telephone, with a warm and friendly greeting. For across the miles your voice is you!

It's easy to do and it can mean so much. A few words—thoughtful, kindly, reassuring—may gladden a day or a life. Somewhere today—perhaps this hour—some one is wishing you'd call.

BELL TELEPHONE SYSTEM



All-American Prints

ARTISTS from all over the United States, one hundred strong, have come together to present an exhibition of their prints. The title is "America Today" and the range of subjects seems to indicate that the assignment has been covered.

The American Artists Congress, which sponsors the show, arranged for simultaneous exhibitions in thirty major cities and towns. For the first time communities in twenty states are seeing graphic art by print makers from eighteen states.

Reproductions of the prints are being issued in book form by the Equinox Coöperative Press early this month under the title *America Today: A Book of One Hundred Prints*.

Prize for a Catalog

THE American Institute of Graphic Arts has awarded a Certificate of Merit to a museum catalog for the first time. That is the highest honor the Institute can give to a book of this kind. The catalog of the Gauguin exhibition held recently by the San Francisco Museum of Art was selected for the award in connection with its inclusion in the Institute's Printing for Commerce Exhibition.

Information on Winslow Homer

A COMMUNICATION of general interest from the Whitney Museum of American Art runs as follows:

"In commemoration of the one-hundredth anniversary of the birth of the American artist Winslow Homer, the Whitney Museum of American Art, with the coöperation of museums throughout the country, is collecting material for a new book on the artist, which will contain among other things a complete catalog raisonné of his work.

"The Museum would appreciate it if anyone owning work by Homer in any medium, or letters from the artist, or original information concerning him, would communicate with Mr. Lloyd Goodrich, Research Curator,

the Whitney Museum of American Art, 10 West Eighth Street, New York. By doing so they will be rendering invaluable assistance in forming a complete record of the life and work of one of the greatest American artists."

Art at Iowa University

FROM November fifth through the seventh the third national fine arts conference was held at the University of Iowa, Iowa City. This event brought prominent leaders in art, music, and drama to the campus. The theme of the conference was "A Coördinated Program for the Fine Arts." The title sounds a little familiar but it is frequently necessary to stress so new an emphasis if the coördination is actually to take place. Something definite did take place at the conference—the dedication of two new buildings on Iowa's thirty-acre Fine Arts Campus. One was the new theatre; the second was the fine arts building.

Among the prominent figures speaking were Dr. John Shapley, Mr. Leon Kroll, Professor Allardyce Nicoll, Mr. Paul Manship, Mr. Martin Flavin, Dr. Frederick P. Keppel, Dr. Walter A. Jessup, Mr. Gilmor Brown, and Professor Grant Wood.

An important feature of the dedicatory celebration was an exhibition of paintings, sculpture, and prints borrowed from American museums.

Corrections

THE sentence "Then, of course, there is still the Commission of Fine Arts, whose opinion must be sought if not followed," appearing on page 703 of Mr. E. M. Benson's article "Art on Parole" in the November issue is liable to misconstruction. It has been pointed out that Fine Arts Commission's opinion need be sought only in reference to work installed in the District of Columbia. Such work forms a very small percentage of the work carried on under the Treasury Department Art Projects.

On page 699 the reproduction of "Fighting Cock" by Steve Dohanos is wrongly credited in the caption to the WPA Federal Art Project. Actually Mr. Dohanos is at work for the Treasury Department Art Projects.

Christmas Cards

TO THOSE who have put off the purchase of Christmas cards so late, a word of advice. Before buying them see what you think of the selection published by the American Artists Group. They are all reproductions of paintings and prints by living American artists. Some are Academicians; some are not. But all of them have done work which is suitable if not seasonal. The choice is ample not only as to medium but as to the degree of regional feeling. The prices range from five to twenty-five cents apiece; there is a considerable saving if you buy the whole set.

Washington Contrast

SUCH important American painters as George Biddle, John Steuart Curry, Henry Varnum Poor, Rockwell Kent, Maurice Sterne, Leon Kroll, Doris Lee, and Reginald Marsh are included in an exhibition at the Studio House Gallery at Washington until December twenty-first. The easel paintings of these artists are shown in Washington to supplement for the public the murals they have done or are doing for Federal buildings there.

* * *

Meanwhile two doors up the street the Phillips Memorial Gallery has again made space in its galleries for a selective sales exhibition of work by artists from Virginia, Maryland, and the District of Columbia. Last year the first exhibition of the kind attracted large attendance and sold pictures for a total of \$1,709.

This year the selection was made by Duncan Phillips and the Gallery staff. The show does not attempt to be a comprehensive cross section of regional work, but is a selection of regional work—the final choices being made on the same basis which has guided the formation of the permanent collections. Only as many objects are accepted as can be shown to advantage in the available space.

Until December twenty-first Washingtonians may see the one hundred and thirty-five works of sixty-five artists included in this show.

FROM
EVERYWHERE



THE
OUTSTANDING

Announcing THE AQUA- CHROMATIC EXHIBITION OF WATER COLOR PAINTINGS

In response to the demand of more than one thousand Artists for a Water Color Exhibition comparable in plan and scope to the Isochromatic Exhibition of Oil Paintings, it gives us great pleasure to extend the collaborative efforts of the Research Laboratories of M. Grumbacher with the professional artists to this second project for—study, exhibition and sale of Water Colors.

THE FOLLOWING GROUP OF
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Burnt Umber .30	French Ultra. Blue .55
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Cadmium Orange, Deep .65	Hooker's Green II .30
Cadmium Red, Lightest .65	Ivory Black .30
Cadmium Red, Light .65	Lamp Black .30
Cadmium Red, Deep .65	Lemon Yellow .30
Cadmium Yellow, Light .65	Light Red .30
Cadmium Yellow, Deep .65	Monastrial Blue .55
Cerulean Blue .55	Payne's Grey .30
Chinese White .25	Permanent Green, Pale .40
Chrome Oxide Green Dull .40	Raw Sienna .30
	Raw Umber .30
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SEEING THE EXHIBITIONS

(Continued from page 835)

light on the whole absorbing theme of portraiture.

The "Prints in Prints" exhibition at the New York Public Library is equally thought-provoking but in a somewhat lighter vein. Here is not a serious essay on an aesthetic problem, but a compendium of pictured comments, now instructive, now satirical, now humorous. Frank Weitenkampf and his staff have made an informative exhibition amusing by assembling etchings, engravings, woodcuts, and lithographs which picture the story of printmakers and print processes, and show the artists' own views of dealers, critics, and the print-loving public itself. The exhibition is beautifully presented, with consecutive groupings. It is not all as serious as it sounds for here are Buhot's "Funeral of the Burin," Jacquemart's "The Brambles of Life," Eugen Neureuther's "Two Etchers," Cruikshank's "Battle of Engravers" and the varied com-

ment of artists as diverse as Felicien Rops, Daumier, Mabel Dwight, and John Sloan.

The "Romanticism in Prints" show at the Metropolitan Museum is also an exhibition backed by idea, but it presents the panorama of an attitude rather than the exposition of a theme. Again in a chain of galleries, one finds interesting groupings of work from France, England, and Germany which, though widely different in superficial characteristics and aesthetic values, combine to give an idea of the hold that the romantic approach had upon late eighteenth and early nineteenth-century printmakers. The grand gesture is present in all of these works, sometimes full of meaning, but often an empty flourish that reached toward the spectacular rather than to an aesthetic ideal. But at the Metropolitan, too, the ordered sequence holds sway in a smaller exhibition of masterpieces, dating from the early fifteenth century to the modern Cézanne. Entering this side gallery through the door flanked by Rubens and other late baroque prints, I was betrayed into

rather startling assumptions. Since eye and mind were filled with the romantic gesture of the Delacroix era, and since I never read labels until after I have looked at a show, I started around the room, seeing first prints by Rubens and Van Dyck, and thinking that this was evidently intended to show earlier roots of romanticism. Then came Brueghel and Duvet—rather stretching the point, wasn't it? And Holbein's "Dance of Death" and Van Leyden—was it really necessary to view them in a romantic light? Then back farther to Mocetto, Mantegna, Dürer, and Schongauer—I should make Mr. Ivins and Mr. Mayor answer for that, if they really insisted on stemming romanticism from the very roots of printmaking itself, what sort of rosy glasses had they been wearing when they assembled the show? But when it came to the early fifteenth century woodcuts, it was entirely too much, so I blinked and looked around—to find that the joke was on me, as here was not an extension of the "Romanticism in Prints" show but a separate unit, one of the best chosen and most compact histories of printmaking that I have seen in exhibition form.

These museum shows by no means constitute the New York graphic art scene. The Society of American Etchers has opened the most liberal and representative annual exhibition of its career. Knoedler's is said to be timing its show of Rembrandt's etchings with the appearance of the Charles Laughton interpretation of Rembrandt on the screen. Rowlandson drawings are shown at the Harlow Galleries. And various print events are very much in the limelight.

M. A. McDonald brought a sensational group of fifteenth and early sixteenth-century prints on the market during November. Among these is a supposedly unique impression of "Judith with the Head of Holofernes" by Mocetto, the very rare "Mars, Venus, and Cupid" by Jacopo de' Barbari, "The Family Tree of the Marys" considered to be the masterpiece of the early Netherland monogrammist* and rare prints by Jean Duvet, Master IB With the Bird, Schongauer, and The

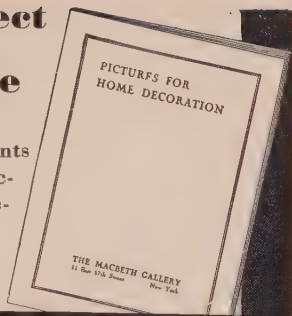
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(Continued on page 844)

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FEITELSON LUNDEBERG

STENDAHL GALLERY OF MODERN ART
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(Continued from page 843)

Master of the Berlin Passion. Thirty-two prints in all comprised the exhibition, and more than half a dozen are treasures of the first water.

Fifteenth and sixteenth-century prints will also hold the stage at the Keppel Galleries, during December, where exceptional impressions of "Four Women Dancing" by Zoan Andrea, "Adoration of the Magi" by Cristoforo Robetta and "The Presentation in the Temple" by Van Meckenem are but the high-

lights of a rich exhibition which will include engravings by other masters of these early centuries and a selected group of Rembrandt etchings. These old master prints replace a lively showing of French work that occupied the Keppel galleries during November. Then the walls were hung with etchings, lithographs and stencil prints by Picasso, Lautrec, Cézanne, Pissarro, Renoir, Bracque, Matisse, Gauguin, Lurçat, de Segonzac and their fellow moderns.

There is a crisp, decisive personality in the lithographs, water colors, and oils by Sanford Ross that will occupy the Kleemann Galleries after December seventh, following Walter Pach's painting show and the exhibition of Woiceske etchings and drawings that opened there in November. Ross has a keen sense of values, derived from the very substance of the homely scenes he depicts. In his lithographs, the very flavor of atmosphere, earth, and human activity seems to have been absorbed from the scene itself, then quietly and simply drawn upon stone. When Ross turns to oil paint, the pigments seem to bear the contagion of some inner excitement, more fervid and less calm. "New Jersey Farm" is perhaps the finest of the fifteen oils shown. It deals with the same type of rolling countryside that is found in "Connecticut Valley," "New England Snow," "Nova Scotia," and "Spring Plowing," which are outstanding among the twenty-five lithographs included in the show. By the way, fourteen of the prints are new lithographs, now shown for the first time.

The most intriguing December print exhibition in New York is the showing of about thirty-five monotypes by Maurice B. Prendergast at the Kraushaar Galleries. Last year seven of Prendergast's almost forgotten monotypes were shown and the reception was eager enough to quite justify the effort made to bring more than thirty others to the light of exhibition now. These amazingly beautiful *painted* prints are spontaneous sketches in exquisitely modulated color. Redolent of the late nineties and the first decade of this century, they bring to mind the rustle of taffeta and starched linen flounces, the excitement over the newly-discovered Japanese design,

and the flavor of Prendergast's own genius for jewel-like color. Prendergast often sketched with paint on zinc instead of with pencil or water color on paper, and the germ of later paintings is often found in these swiftly done monotypes. Scenes such as "Telegraph Hill," "Primrose Hill," "Horse Riders," "Tremont Street," and "Shop Windows" are complete in themselves, but are suggestive also of possibilities in other media. They are truly of the substance meant when Jan Nierling wrote, "That which is spoken swiftly and silent too soon must ever be dear to the heart of mortal man."

ALINE KISTLER

JOHN MARIN

IT IS difficult to dismiss Alfred Stieglitz when considering John Marin. They have been associated from 1909 on. "Since this time," to quote from a release of the Museum of Modern Art which is now holding a retrospective exhibition of Marin's work, "Marin's entire output has been shown annually somehow, somewhere by Mr. Stieglitz." The present exhibition is directed by Mr. Stieglitz. He is an inspiration, and as one, responsible for more little modernistic histories of American art than any other living man. It may be that he has been responsible for some artists as well.

The Museum of Modern Art's exhibition of John Marin's work occupies two floors and includes drawings, etching, water colors, and oils from the earliest to the latest periods. It shows an artist who as time and practice continued became increasingly abstract or, which may not be the same thing, vague. He had begun life as an architect. His early drawings are fairly accurate notes of things seen, showing some Whistlerian influence especially in the etchings and as with that master, considerable charm, tenderness, grace. He was not yet the master of water color which we have known mainly through Stieglitz. These Stieglitz works naturally predominate in this exhibition. In them Marin is shown to be a consummate technician, almost one could say the greatest aquarellist of his time. No one else has better appreciated the qualities of this medium nor en-

(Continued on page 846)

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joyed them so fully. Apart from this he is an unquestionable modernist, a writer of shorthand notes more abbreviated than most and certainly recording fewer facts, a recorder of moods perhaps rather than of materials; a purist, in any case, in the use of his washes. These last must never be interrupted in their swinging grace, in their lightness and ease by the presence of some awkward natural manifestation, some obstacle, a niggardly thing, in the way of a limpid stroke. Nature, it is to be feared, will never catch up to Marin, never be so consistently gay, fluid, light-hearted, weightless. And yet if we were to take all these Stieglitz Marins together, the impression of great spaces left upon the mind would be equal to some of those in the best Japanese prints. It is difficult to think of one of his water colors saying enough to halt the onlooker for more than a moment. It is difficult to think of one leaving any but the impression of good water color painting. That cannot be enough. GUY PENE DU BOIS

ABRAM POOLE

IF ONE goes to the Ferargil Galleries with memories of the formalized, almost stylized portraits that Abram Poole was painting six or eight years ago, with stiffly posed figures matching in elegance the elegance of costume textures, then one is in for a shock. For the recent paintings by Mr. Poole comprise studies of Dominica and its natives—more freely brushed, more colorful, less formal, more picturesque.

There is a long distance between the "Greta Kemble Cooper" which was a prize winner at the Pennsylvania Academy Exhibition a half dozen years back, or the earlier "Spanish Sisters," and these simplified, brightly arrayed West Indians. It is not only in the change of subject from the wearer of a fashionable velvet gown to the wearer of a ragged coat or from one race to another, or from detailed attention to period furniture to the Negro woman carrying a great bunch of green bananas on her head. There is a change in the manner, too, and in the approach to the subject. In most of the pictures a plain background is used; in a few tropical foliage, particularly fronds of palms,

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have been made to play a decorative part. Most of the pictures are high in key and, as has been indicated, frankly decorative and picturesque.

HOWARD DEVREE

SIX AT BROOKLYN

REPRESENTATIVE work by six American artists has been attractively displayed during November by the Brooklyn Museum in pursuit of its program of steadily increasing responsiveness to contemporary art, a field in which the institution has done some highly laudable pioneering. Alexander Brook, Guy Pène du Bois, Leon Kroll, Charles Sheeler, and John Sloan, painters, and John Flanagan, sculptor, make up the group; and, rather than being represented entirely by later work, each is presented through examples revealing more than one stage of development. Owing to the alcove arrangement of the Special Exhibition Galleries, moreover, the effect obtained is of six one-man shows and of a group, for drawings by several of

them are hung in one room while the paintings of each hang in separate groups. Mr. Flanagan's sculptures are strategically dispersed.

Brook, despite "Bacchante" and the newly shown "Hope and Nancy," is best seen here in his landscapes which together make up an impressive group, with real definition of mood and poetry of conception. Kroll, fresh from the wearing of his Carnegie laurels, is better served, it seems to me, by some of his patterned landscapes and an interior with a green window vista than by those capable but dull groups of figures, the studio set-pieces, he seems determined to be best known by. Sloan, before and after cross hatching set in, is pretty typically seen and one may well feel that the cross hatching is most effective when subdued to become a part of the composition as a whole without calling attention to itself, an effect once or twice unmistakably achieved.

Sheeler may be watched progressing from something related to cubism through abstrac-

(Continued on page 848)

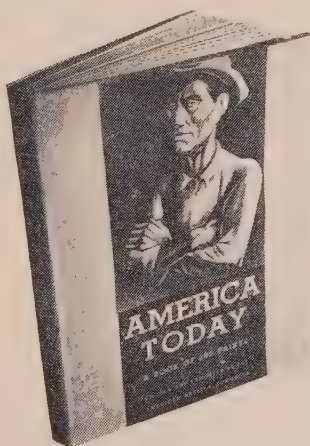
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(Continued from page 847)

tion processes to such highly clarified results as the "Bucks County Barns" and, recently, the Williamsburg subjects—which retain his clarity but define with deft detail and the hard brilliance of poetry. The advance of du Bois, so evident in his show at Kraushaar's, is marked here by a sturdy nude, a solid and vital creature of this world. Flan-

agan's effects are such as to leave no sense of his striving unduly. And, thank God, he has a sense of humor. HOWARD DEVREE

REGINALD MARSH

REGINALD MARSH at the Rehn Gallery reports the speeded rhythms of the modern world, falls into the stride of cities, the quickened pace of a Manhattan or Coney Island crowd, records some of their brashness, violence, and pathos. He borrows nothing from the pale aesthetic of the conscious artist, from the little fellow whose soul is moved by a pretty pink or a nice assortment of tastefully meaningless lines. He is, on the contrary, a traditional painter who has looked hard at the old masculine masters and used whatever he found in them to help him in the better organization of his own bold record of the seething thing he admires. And there is admiration in these panels, admiration without compromise of the thing as the thing is. Ugliness does creep into them, a certain clumsiness in the details, color crudities, but scarcely more of these than are in the models themselves. The work, as a whole, must with him be of primary consideration. He has gone far, he has further to go. The record he makes is new and raw. It is the record of a civilization itself very new and raw which has discarded niceties, accepted the banal without apology, and futilely hopes to forget its own misery in noise and hurry. Sometimes Marsh seems merciless; at others we can catch a glimmer of real pity. Peace, in the Confucian sense, his world knows nothing about. GUY PÈNE DU BOIS

NEW BOOKS ON ART

(Continued from page 837)

ground plans and the use and development of the transept, the tower, the apse, the ambulatory chapels, the crypt, etc. These are the clues which Mr. Clapham follows from church to church, from region to region. And while he is intent on them, he neglects the building for the detail. As an architectural historian and technician he may be justified in such a surgical procedure. But since he seems also to be appealing to a student audience, it is

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- Paintings at P.S. 105, Queens, to Dec. 6; Twelve Children's Paintings at Ft. Washington Y.M.H.A., to Dec. 5; Twenty Costume designs at Jan Hus Neighborhood House, Dec. 15 to 22.
- Ferargil*, 63 E. 57th St.—Water colors by John Dix, and Paintings by Ernest Lawson, to Dec. 14; Small paintings by important American artists, Dec. 15 to 31.
- Grand Central Art Galleries*, 15 Vanderbilt Ave.—Joint exhibition of recent paintings by Adele and Albert Herter, to Dec. 12; Summer sketches in oil & water color by Gordon Grant and special showing of fine American prints, to Dec. 31; Recent paintings by Wayman Adams & Mrs. Adams, Dec. 8 to 31.
- Branch*, 1 E. 51st St.—Recent paintings by Margery Ryerson, to Dec. 12.
- Grant Studios*, 110 Remsen St., Brooklyn—Brooklyn Water Color Club & guests to Dec. 15; Religious Art, Dec. 21 to Jan. 5, 1937.
- Grolier Club*, 47 E. 60th.—Renaissance bookbindings, to Dec. 8.
- Guild Art Gallery*, 37 W. 57th St.—"America—1936" 100 Prints sponsored by the American Artists Congress, to Dec. 31.
- Harlow*, 620 Fifth Ave.—Water colors of Skiing by Dwight Shepler and Water color drawings by Thomas Rowlandson & etchings & lithographs by Pissarro, to Dec. 5; Etchings & water colors by W. J. Schaldach and Etchings of dogs by Marguerite Kirmse, Dec. 7 to 31.
- Kennedy*, 785 Fifth Ave.—Sketches by Nancy Dyer of European genre subjects, to Dec. 24; Water colors of ducks by J. D. Knapp, to Dec. 31.
- Keppel*, 71 E. 57th St.—Etchings & engravings by the Old Masters, to Dec. 31.
- Kleemann*, 38 E. 57th St.—Paintings by Edna Bernstein, to Dec. 5; Tempera, water colors and lithographs by Sanford Ross, Dec. 7 to 31.
- Knoedler*, 14 E. 57th St.—Benefit Loan exhibition of paintings by Georges de la Tour and the Brothers le Nain, to Dec. 12.
- Kraushaar*, 730 Fifth Ave.—Monotypes by Maurice Prendergast, Dec. 3 to 26.
- Julien Levy*, 602 Madison Ave.—Paintings by Max Ernst and Leonor Fini, to Dec. 9; Paintings by Salvador Dali, Dec. 10 to Jan. 1, 1937.
- Macbeth*, 11 E. 57th St.—Small landscapes in oil by Lester D. Boronda, Dec. 1 to 14; "An Introduction to Winslow Homer," Dec. 15 to Jan. 15, 1937.
- Mayer*, 41 E. 57th St.—Etchings by D. Y. Cameron and Antique Chinese Famille Verte Porcelains, to Dec. 12.
- Matisse*, 51 E. 57th St.—Retrospective exhibition of paintings by Joan Miro, to Dec. 31.
- Metropolitan Museum of Art*, Fifth Ave. at 82nd St.—10-5; Sat. 10-6; Sun. 1-6; Mon. & Fri. 25c—Chinese textiles, Gallery E 15, to Dec. 10; Prints & drawings of architecture, Gal. K 37-40, opening Dec. 19; Japanese arms & armor from the George C. Stone bequest, Gal. E 15, opening Dec. 20; Paintings by John Singleton Copley, Gal. D 6, opening Dec. 22.
- Montross*, 785 Fifth Ave.—Paintings by Florance Waterbury, to Dec. 12; Second Annual Exhibition of "The Ten," Dec. 14 to Jan. 2, 1937.
- Morgan Library*, 29 E. 36th St.—Work executed in Italy, from the VI to XVI Centuries, illustrated by drawings of the Old Masters, Illuminated manuscripts, Autographed manuscripts of prominent Italians, Early Printed Books, Dec. & Jan. 1937.
- Morton*, 130 W. 57th St.—Water colors by Winterburn, Overbeck & Wehner, to Dec. 12; Water colors by Carl Buck & by Rose Churchill, Dec. 14 to Jan. 2, 1937.
- Municipal Art Committee*, 62 W. 53rd St.—12-6 incl. Sun.; closed Mon.—Sixteenth exhibition by New York Artists, Dec. 2 to 20; Seventeenth exhibition, Dec. 23 to Jan. 10, 1937.
- Museum of the City of New York*, Fifth Ave. & 104th St.—10-5; Sun. 1-5; Mon. 25c; closed Tues.—Opening new "Berthold Hochschild Gallery," devoted to New York architecture, Dec. 16; Ibsen in New York, through Feb. 1937; Special exhibition "1900—New York at the turn of the Century," Dec. 16 to May.
- Museum of Modern Art*, 11 W. 53rd St.—Fantastic Art, Dada & Surrealism, Dec. 9 to Jan. 17, 1937.
- National Arts Club*, 119 E. 19th St.—11-6; Sun. 2-6—Twenty-first annual exhibition of The Society of American Etchers, to Dec. 25.
- New Art Circle*, 509 Madison Ave.—Paintings by Marc Chagall, "Dreams & Flowers", to Dec. 31.
- Newton*, 11 E. 57th St.—Paintings by Clarence F. Busch, to Dec. 12.
- New York Public Library*, Fifth Ave. at 42nd St.—9-6; "Prints in Prints," Room 321, to Dec. 31; Lithographs by Bolton Brown, Memorial exhibition; Artists' holiday cards, Dec. & Jan. 1937.
- Passadoit*, 22 E. 60th St.—Religious Art, Dec. 7 to Jan. 1, 1937.
- Rehn*, 683 Fifth Ave.—Water colors by Charles Burchfield and Prints by Peggy Bacon, to Dec. 5; Drawings by Henry Lee McFee, Dec. 7 to 26.
- Salmagundi Club*, 47 Fifth Ave.—Thumbbox sketches, to Dec. 13.
- Seligmann, Jacques, & Co.*, 3 E. 51st St.—French Masters from Courbet to Surat, Dec. 2 to 31.
- Squibb Gallery*, 745 Fifth Ave.—33rd floor—Recent oils by Aston Knight, to Dec. 12.
- Staten Island Institute of Arts & Sciences*, Stuyvesant Pl. & Wall St., St. George—10-5; Sun. 2-5—Oils & sculpture by the newly formed Staten Island Art Association, to Dec. 5.
- Sterner*, 9 E. 57th St.—Paintings by Géricault, to Dec. 5.
- Studio Guild*, 730 Fifth Ave.—Water colors by Jessie T. Ames and Paintings by Grace Russell, to Dec. 12; Bird paintings by Edward von Siebold Dingle, Dec. 14 to 26; Paintings of American Samoa & Death Valley by Guyral Newkirk, Dec. 14 to Jan. 2, 1937; Three Arts Club, Dec. 28 to Jan. 2, 1937.
- Sullivan*, Mrs. Cornelius, 57 E. 56th St.—Water colors, drawings & prints by Toulouse Lautrec, Renoir, Picasso, Gauguin, Muirhead Bone & others, to Jan. 1, 1937.
- Valentine*, 16 E. 57th St.—Paintings by Henri Matisse, to Dec. 19; Paintings by Adelaide de Groot, Dec. 21 to Jan. 2, 1937.
- Walker*, 108 E. 57th St.—First Anniversary exhibition, Walker "Regulars," Dec. 1 to 15; Decorative paintings by Abby White Howells, Dec. 15 to Jan. 4, 1937.
- Weyhe*, 794 Lexington Ave.—Selected prints and drawings for the holidays, to Dec. 31.
- Whitney Museum of American Art*, 10 W. 8th St.—1-5 incl. Sun. closed Mon.—Third Biennial Exhibition of Contemporary American Paintings, to Dec. 10; Winslow Homer Centenary exhibition, Dec. 15 to Jan. 15, 1937.

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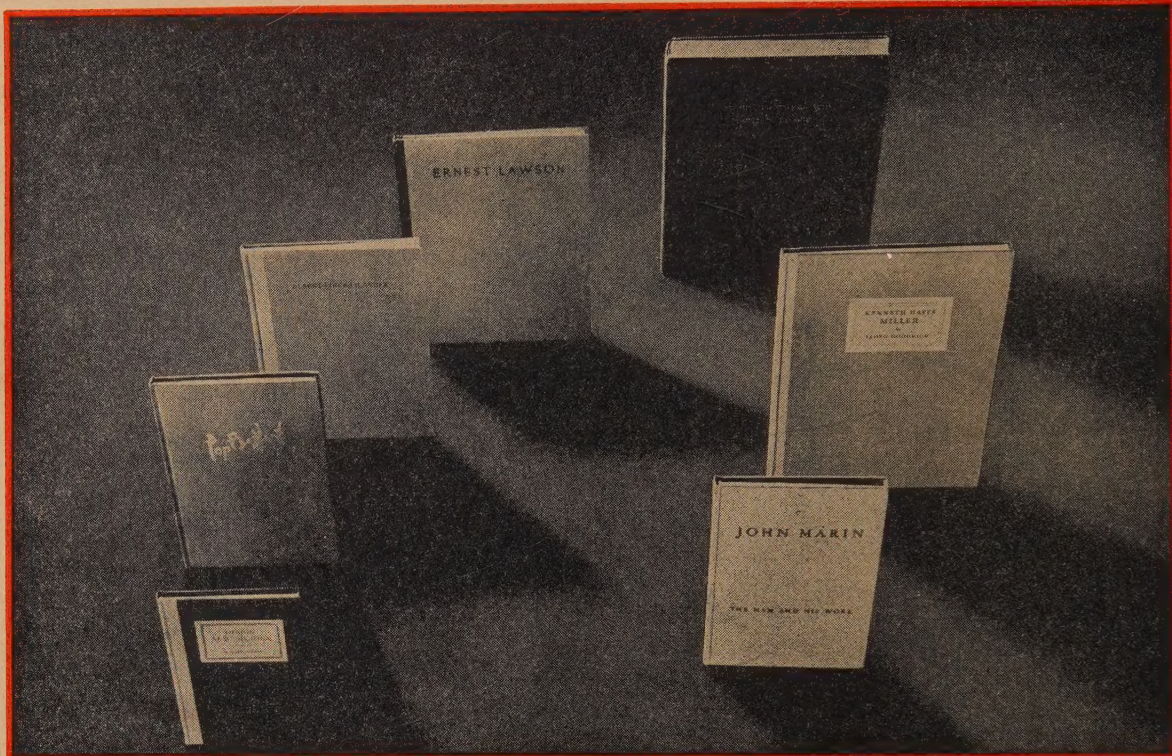
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